

March 2012						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
26	27 IDENTIFYING NARRATIVES KWL chart, definitions of a narrative and narrator, identifying narratives and narrators, comic templates without dialogues	28 RECOGNIZING CHARACTER ARCHETYPES Good or evil? Brainstorming archetypes, identifying archetypes, drawing common archetypes, opinion exit card	29 ANIMAL AND COLOUR ARCHETYPES Animal archetypes, Venn diagrams, media link, Google image search activity	1 CHARACTER DEVELOPMENT AND PORTFOLIO WORK PERIOD Reading <i>Bone</i> with character charts, creating a character, character profiles	2 CA WORK PERIOD Review of week, Comic Life tutorial, 3-2-1 exit card	3
4	5	6	7	8	9	10
18	19 NARRATIVE POINT OF VIEW Role on the wall, short story & film scenes analysis, and exit cards	20 NARRATIVE VOICE THROUGH STORYBOARDING Talking object, Bone storyboarding workshop, & review of narrative p.o.v.	21 CONFLICT THROUGH DRAMA Drama exercise, conflict via teacher-in-role Bullying workshop, and group skit creation.	22 DRAMATIC PRESENTATIONS Drama exercise, skit presentations, and group discussion/reflection. Read <i>Bone: Out of Boneville</i>	23 CA/PORTFOLIO WORK PERIOD Review of week's concepts, student portfolios/CA, and What I Know... card. Read <i>Bone: Out of Boneville</i>	24
25	26 TONE THROUGH POETRY Skits, poetry analysis, exit cards	27 DIALOGUE WRITING/CUES Dialogue writing, mind map, graphic novel analysis, relay summary	28 DICTION THROUGH SONG Bidding game, song analyses, presentations, think aloud	29 <i>BONE</i> ANALYSIS <i>Bone</i> free reading, dialoguing, skit, Q&A	30 CA/PORTFOLIO WORK PERIOD <i>Bone</i> video clip, student portfolios, Linkert scale	31

*Week of March Break removed

Culminating Activity: Create a Graphic Narrative!

Description

Have you ever wanted to create a superhero comic? Become a respected *manga-ka*? the next *tumblr* “fanfic” to go viral? Well now’s your chance to hone your narrative skills by letting your creative juices flow with this unit’s final project: Create a Graphic Narrative!

As individuals you will use the computer program ComicLife to write, design, and publish a comic strip. You will have a ComicLife workshop as well as many other assignments, which will build your confidence in graphic narrative creation.

The narrative form and style of your comic strip is completely up to you, but to help you get started a list of potential plot and artwork ideas are listed below.

Some ideas for plot include:

- An original narrative
- An autobiographical narrative
- Continuation of Jeff Smith’s *Bone: Out From Boneville*

Some styles of artwork are:

- American comics
- Japanese manga
- A playful fusion of both?

Once all comics have been collected, they will be put together and published in ENG1P’s annual *ComicCulture* magazine! After this assignment, you will all be published graphic narrative creators!

Culminating Activity: Process Portfolio

Description

To help you along with your comic book creation, you will be completing assignments that will be handed in and returned with descriptive feedback. For each one of these handed in (but not graded) assignments, you will have to reflect on the strengths and weaknesses of your abilities and how you expect to go about improving these skills for your culminating activity.

For each assignment handed back with descriptive feedback, you will write a short reflection on it and add it to your portfolio with the original assignment attached.

This portfolio will not only be a great place to keep completed assignments but it will also force you to think critically about how to achieve greater success for the culminating assignment and for your future self.

Start off each short reflection with:

I believe I can improve by...

Culminating Activity: Creating A Graphic Narrative Checklist

Name: _____

FORMAT	CRITERIA	TOTAL
Narrative Elements	<input type="checkbox"/> Natural character development and archetypes <input type="checkbox"/> Time, place and setting <input type="checkbox"/> Narrator and point of view <input type="checkbox"/> Plot elements (introduction, conflict and resolution) <input type="checkbox"/> Well-written and engaging dialogue <input type="checkbox"/> Effective and thoughtful choice of diction	/6
Narrative Format	<input type="checkbox"/> Planning and storyboarding <input type="checkbox"/> Graphic narrative style and conventions <input type="checkbox"/> Layout is neat, clear, logical and attractive <input type="checkbox"/> Correct usage of dialogue, thought, narration bubbles	/4
Narrative Mechanics	<input type="checkbox"/> No spelling mistakes <input type="checkbox"/> No grammar mistakes	/2
Narrative Creativity	<input type="checkbox"/> Imaginative, legible and colourful images <input type="checkbox"/> Clear effort in overall work	/2
Narrative Write-Up	<input type="checkbox"/> Correctly formatted dialogue <input type="checkbox"/> Logical and natural dialogue <input type="checkbox"/> No spelling or grammar errors	/3
Process Portfolio	<input type="checkbox"/> All process work is included in portfolio <input type="checkbox"/> All process work has a matching reflection piece <input type="checkbox"/> No spelling or grammar errors	/3
TOTAL:		/20
COMMENTS:		

Activity 1: Introduction to Narrative Texts and Character Conventions

Activity: The Narrative and the Narrator; Characters and Archetypes

Instructional Focus: Text, Arts

Time: 375 minutes

LESSON 1: Identifying Narratives

MINISTRY EXPECTATIONS

Strands:

Literature Studies and Reading, Writing, Media, and Language

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LG1.02B identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDING ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- Narrative elements such as plot, character, setting, conflict, theme and atmosphere, form the basis for a variety of narrative texts.

ESSENTIAL QUESTION ADDRESSED

- How can knowledge of narrative elements such as plot, character, setting, conflict, theme and atmosphere add to our understanding and interpretation of a text?
- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will be able to identify and understand the basic elements of a narrative, such as plot, character, setting, conflict, theme and atmosphere.
- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' multiple intelligences and learning styles
- Students' prior knowledge about narrative styles and character/archetypes
- Students' interests in regards to graphic novels, TV shows, and films

How to Find Out

- Observe students as they complete K-W-L charts (Class 1), and ask them diagnostic questions
- Brainstorming during different steps of the assignment to understand students' interests in media
- Asking questions during lessons to gauge student interests

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- KWL chart
- Observation of student discussion and comments
- T chart

LEARNING GOALS

- Students will gain knowledge of the definition and functions of narration, and the narrator
- Students will understand that a narrative is not just books, but can be other media like video games, music, and web 2.0
- Students will learn some conventions of the graphic novel
- Students will learn that dialogue in graphic novels is influenced a lot by the images, and vice versa

MATERIAL/RESOURCES/PRE-PLANNING

- The teacher should have a projector to show media clips to the class
- The teacher will provide graphic organizers and charts to fill out to consolidate learning
- The teacher will diagnose students' interest in TV shows or films to use characters from their favourite shows/films for lessons
- The teacher will show pictures of characters in colour (either by projector or coloured pages)

AGENDA

- KWL chart
- Harry Potter Video
- What is a Narrative? A Narrator?
- Narrative Conventions
- Graphic Novel Narrative
- KWL chart

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 1	
MINDS ON	Assessment as/for/of
<p>Individual KWL chart - 10 minutes</p> <ol style="list-style-type: none">1. Teacher will ask students to fill in, individually, the provided KWL chart (Appendix 1.1.1) in order to activate prior knowledge and for the teacher's diagnosis.2. The KWL chart addresses both Narrative and Narrator, which should be made clear to the students. <p>Video, then Whole Class Discussion - 15 minutes</p> <ol style="list-style-type: none">1. The teacher will provide some questions for the students to think about before watching a short clip from Harry Potter and the Philosopher's Stone (Appendix 1.1.2).2. Debrief: take up the questions with the students (Appendix 1.1.2). Focus on the job of the narrator in telling a story, and the difference between narrative forms of the film and writing.	<p>AAL, AFL: Diagnostic</p> <p>M: Media skills AAL, AFL: Diagnostic, Discussion, Anecdotal comments</p>
ACTION	Assessment as/for/of

<p>Whole Class Discussion: The Basics of Narrative - 10 minutes</p> <ol style="list-style-type: none"> 1. Provide students with the OED definitions for “narrative” and “narrator.” (Appendix 1.1.3). 2. Using a T-chart, have a brainstorming session about things that could be considered as narratives, and things that are not narratives. (Appendix 1.1.4). This is also a good time to see what kinds of media the students are interested in (e.g. TV shows, films). 3. Students who are not akin to reading text will be surprised to know that even video games, music, and films are narratives, and are based heavily on writing as a production sequence. Also point out to the students that the same medium (e.g. lyrics, dancing) can be at times a narrative, and not a narrative; some tell a story, while others do not. <p>Cooperative Group Presentations: Narrative Conventions - 15 minutes</p> <ol style="list-style-type: none"> 1. Divide the class into groups of smaller sizes. Have one group for each of these narrative media: novel, graphic novel, music/lyrics (Appendix 1.1.5), a painting, a movie, and video games. Add or remove topics at your discretion and class size. 2. Students should read an excerpt from the medium their group is assigned to and how it can be considered as a narrative, and who the narrator in their medium is. 3. The students are given some time to think of their respective medium, within the groups. 4. As a class, take up the conventions of the various media, creating notes in nugget form as different points come up. 5. It is important for the students to understand that in a graphic novel a lot of the narrator’s job is done by the visual representations of the setting and characters’ expressions. <p>Pair Work, and Class Discussion - 15 minutes</p> <ol style="list-style-type: none"> 1. To get students excited for the CA, show them a project by artists Andy Sir and Lauren Wolff. (Appendix 1.1.6). It shows how creativity and comic can create a bond between strangers as they add onto each other’s work. This can also be done in a classroom, or in a larger, school-wide community. 2. Next, give students a number of comic strips and a comic page with empty speech bubbles. This is an exercise designed to engage students in critical thinking, as they have to judge what is appropriate for the characters to be saying using background context and facial expression, etc. (Appendix 1.1.7). 3. Students work with elbow-partners to kill in a comic strip or a page. 4. After sufficient time, students are called to display their works around the classroom, so that they can view each other’s works. This gives an opportunity for peer-assessment and formative assessment from the teacher. 	<p>M: Media skills L: Literacy AAL, AFL: Discussion, Diagnostic</p> <p>DI: Variety in materials (written, images, etc.) HI: Primary Source Usage AAL, AFL: Discussion, Anecdotal comments</p> <p>DI: Various materials for the comic strip/page fill-in are provided</p>
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CONSOLIDATION	Assessment as/for/of
<p>KWL Completion - 10 minutes</p> <ol style="list-style-type: none"> Students are asked to complete the KWL chart they received at the beginning of the class. The entries should be as clear and detailed as possible, using terms of narrative conventions discussed in class. 	<p>AAL, AFL: Metacognition, discussion, anecdotal comments</p>
FINISH CLASS 1	

LESSON 2: Recognizing Character Archetypes

MINISTRY EXPECTATIONS

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDING ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- Narrative elements such as plot, character, setting, conflict, theme and atmosphere, form the basis for a variety of narrative texts.

ESSENTIAL QUESTION ADDRESSED

- How can knowledge of narrative elements such as plot, character, setting, conflict, theme and atmosphere add to our understanding and interpretation of a text?
- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will be able to identify and understand the basic elements of a narrative, such as plot, character, setting, conflict, theme and atmosphere.
- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION

Knowledge of Students

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' multiple intelligences and learning styles
- Students' prior knowledge about narrative styles and character/archetypes
- Students' interests in regards to graphic novels, TV shows, and films

How to Find Out

- Observe students as they complete K-W-L charts, and ask them diagnostic questions
- Brainstorming during different steps of the assignment to understand students' interests in media
- Asking questions during lessons to gauge student interests

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation
- Brainstorming
- Student sketches (Archetype Sketch Tables)
- Opinion Card

LEARNING GOALS

- Students will understand what a character is, and how characters populate narratives
- Students will become familiar with some prominent archetypes, and how they are visually portrayed

MATERIAL/RESOURCES/PRE-PLANNING <ul style="list-style-type: none"> The teacher should have a projector to show media clips to the class The teacher will provide graphic organizers and charts to fill out to consolidate learning The teacher will diagnose students' interest in TV shows or films to use characters from their favourite shows/films for lessons The teacher will show pictures of characters in colour (either by projector or coloured pages) 	AGENDA <ul style="list-style-type: none"> Good or Evil, and Why? Brainstorming "Archetype" Guess Who? Archetype Sketch Table Opinion Card
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TEACHING/LEARNING STRATEGIES

BEGIN CLASS 2	
MINDS ON	Assessment as/for/of
Good or Evil, and Why? - 10 minutes <ol style="list-style-type: none"> The teacher shows the students a series of pictures on a projector or colour-printed screens (Appendix 1.1.8). The students will comment on whether they think the characters in question are good or evil, and justify their answers. Start with the more widely known characters (Darth Vader, Mario) and proceed to the others. For each character, remark on the colours associated with them, facial expressions, physique, and other factors that influenced the students' answers. Show Pan from Pan's Labyrinth last, as he is a "good" character that might appear to a lot of people as evil. Debrief on his exception as a tool to influence the audience. 	DI: Visual learning M: Media skills AAL, AFL: Diagnostic, discussion, critical assessment of comic
ACTION	Assessment as/for/of

<p>Learning the Terms, and Class Brainstorming - 15 minutes</p> <ol style="list-style-type: none"> 1. The teacher goes over the OED definitions for “character” and “archetype” (Appendix 1.1.9). 2. On the board, start a class brainstorm on “archetypes”. Model answers using more common archetypes provided (Appendix 1.1.10). 3. Start with half of the list to encourage students to participate before adding the latter half. 4. Allow the brainstorming to be as comprehensive as possible. <p>Guess Who? - 10 minutes</p> <ol style="list-style-type: none"> 1. With the brainstorming still on the board, the teacher shows pictures of characters (Appendix 1.1.11). 2. The students have to guess which archetype the picture represents, and how they came to this conclusion. They are encouraged to comment on physical features and the mood of the pictures. <p>Archetype Sketch Table - 30 minutes</p> <ol style="list-style-type: none"> 1. Now that the students have had a chance to encounter some different archetypes, they are to fill in the Archetype Sketch Table (Appendix 1.1.12). 2. The chart already has the first entry as an example. In the “Archetype” column, they write an archetype. In the “Sketch” column, they do a simple sketch of the archetype. In the “Characteristics” column, they observe some distinct features of that archetype. 3. During the work period, the students are expected to complete 2~3 archetypes. This also serves as diagnostic and formative assessment, as their preferred archetypes and progress can be easily observed. 	<p>DI: Visual learning AAL, AFL: Group discussion, anecdotal comments</p> <p>AAL, AAF: Discussion, anecdotal comments</p> <p>AFL, AAL: cooperative group work, individual work, paired work M: Media literacy</p>
CONSOLIDATION	Assessment as/for/of
<p>Opinion Exit Card - 10 minutes</p> <ol style="list-style-type: none"> 1. Teacher should distribute Opinion Cards (Appendix 1.1.13) in which students will write what they feel and think about archetypes, and justify their answers. This encourages them to form an informed opinion, while respecting their freedom to criticize the lesson or detest the topic. It also functions as both diagnostic and formative assessment, as it tells the teacher what the students think as well as information on which to base future lessons. 	<p>AFL, AAL: summarizing strategy, metacognition</p>
FINISH CLASS 2	

LESSON 3: Animal And Colour Archetypes

MINISTRY EXPECTATIONS

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG1.02B identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDING ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- Narrative elements such as plot, character, setting, conflict, theme and atmosphere, form the basis for a variety of narrative texts.

ESSENTIAL QUESTION ADDRESSED

- How can knowledge of narrative elements such as plot, character, setting, conflict, theme and atmosphere add to our understanding and interpretation of a text?
- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will be able to identify and understand the basic elements of a narrative, such as plot, character, setting, conflict, theme and atmosphere.
- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' multiple intelligences and learning styles
- Students' prior knowledge about narrative styles and character/archetypes
- Students' interests in regards to graphic novels, TV shows, and films

How to Find Out

- Observe students as they complete K-W-L charts, and ask them diagnostic questions
- Brainstorming during different steps of the assignment to understand students' interests in media
- Asking questions during lessons to gauge student interests

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Venn diagrams (one for animal and one for colour archetypes)
- Observations

LEARNING GOALS

- Students will become familiar with some prominent archetypes, and how they are visually portrayed
- Students will understand common animal and colour archetypes
- Students will understand how media relies on archetypal conventions to communicate easily

MATERIAL/RESOURCES/PRE-PLANNING <ul style="list-style-type: none"> The teacher will provide graphic organizers and charts to fill out to consolidate learning The teacher will diagnose students' interest in TV shows or films to use characters from their favourite shows/films for lessons The teacher will show pictures of characters in colour (either by projector or coloured pages) 	AGENDA <ul style="list-style-type: none"> Brief review Animal archetypes Colour archetypes Guess the associations
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TEACHING/LEARNING STRATEGIES

BEGIN CLASS 3	
MINDS ON	Assessment as/for/of
Brief Review - 15 minutes <ol style="list-style-type: none"> The teacher does a brief review of the previous class by taking up the Archetype Sketch Table (Appendix 1.1.12). Use the information from the Opinion exit cards inputs (Appendix 1.1.13) to address any questions or concerns from the students. 	AAF, AAL: Diagnostic, group discussion, anecdotal comments
ACTION	Assessment as/for/of

<p>Paired Activity: Animal Archetype Venn Diagram - 20 minutes</p> <ol style="list-style-type: none"> 1. For this activity, students are encouraged to use a three circle Venn diagram (Appendix 1.1.14). 2. Explain to the students that the three circles represent animals that are good, evil, and neutral. 3. Model for the students by giving one for each category. A dog is traditionally considered to be a loyal companion; it belongs entirely in the “good” circle. A snake is traditionally (and in Christian tradition, specifically) considered to represent deceit and evil; it belongs entirely in the “evil” circle. An oyster is something that <i>might</i> be considered as a neutral animal, because it is neither charged with a positive or negative connotation; it belongs entirely in the “neutral” circle. 4. Notice that in the Venn diagram, the circles overlap. Ask the students what kind of animals might be considered good and evil (or good/neutral, evil/neutral, and good/evil/neutral) depending on the context. An example of good/evil might be a bear, as it could be a good character (e.g. Winnie), or an evil archetype (a ferocious bear). 5. Debrief with the students after 10 minutes. Compare and contrast answers for formative peer evaluation. <p>Paired Activity: Colour Archetype Venn Diagram - 20 minutes</p> <ol style="list-style-type: none"> 1. For this activity as well, the students are encouraged to use the three circle Venn diagram (Appendix 1.1.14). 2. Similar to the previous activity, the three circles represent the good, the evil, and the neutral. However, instead of animals, the students are categorizing colours. 3. Model for the students again. The colour pink more likely belongs in the entirely good circle. Brown might be more of a neutral colour. Red and black most likely belongs in the overlap between good and evil (red can represent both passion and violence; black both firmness and darkness). 4. When categorizing colours, students should write what kind of objects/people/ideas/archetypes come to mind. 5. Debrief after 10 minutes as with the previous exercise. 6. During the debrief, the teacher can take up notes on colour (Appendix 1.1.15). 	<p>M: Media literacy DI: can answer using words or sketches AasL:</p>
CONSOLIDATION	Assessment as/for/of

<p>Guess the Associations! - 20 minutes</p> <ol style="list-style-type: none"> 1. Remind the students that they already know a lot of archetypes, because of the media and their influences. 2. Use a projector and internet connection for this activity. 3. Google image search a number of animals and archetypes, and ask students to anticipate what kind of images might be shown. (N.B. It is recommended to test search the results in case there are inappropriate images). 4. Some search words are: devil (a lot of red characters with horns, pointy tail, and fire), pony (a lot of happy images of real and drawn ponies in green grass fields), Christmas (a lot of Christmas trees, presents, but surprisingly very few pictures of Jesus as a baby). 5. It is good to talk about what the students expect to see before the search, and how they feel after seeing the searched images (are they surprised, or did they accurately anticipate the results?) 	<p>AAF, AAL: anecdotal comments</p> <p>M: Media literacy</p>
<p>FINISH CLASS 3</p>	

Lesson 4: Character Development And Portfolio Work Period

MINISTRY EXPECTATIONS

Strands:

Literature Studies and Reading, Writing, and Language

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG1.02B identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDING ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- Narrative elements such as plot, character, setting, conflict, theme and atmosphere, form the basis for a variety of narrative texts.

ESSENTIAL QUESTION ADDRESSED

- How can knowledge of narrative elements such as plot, character, setting, conflict, theme and atmosphere add to our understanding and interpretation of a text?
- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will be able to identify and understand the basic elements of a narrative, such as plot, character, setting, conflict, theme and atmosphere.
- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' multiple intelligences and learning styles
- Students' prior knowledge about narrative styles and character/archetypes
- Students' interests in regards to graphic novels, TV shows, and films

How to Find Out

- Observe students as they complete K-W-L charts, and ask them diagnostic questions
- Brainstorming during different steps of the assignment to understand students' interests in media
- Asking questions during lessons to gauge student interests

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation
- Peer assessment
- Character charts (from reading)
- Character profile (while creating)

LEARNING GOALS

- Students will understand what a character is, and how characters populate narratives
- Students will become familiar with some prominent archetypes, and how they are visually portrayed
- Students will practice creating (visually) characters, with the characters' roles in mind

MATERIAL/RESOURCES/PRE-PLANNING

- The teacher will provide graphic organizers and charts to fill out to consolidate learning
- The teacher will diagnose students' interest in TV shows or films to use characters from their favourite shows/films for lessons
- The teacher will show pictures of characters in colour (either by projector or coloured pages)

AGENDA

- Who is who?
- Reading *Bone*
- Create your own character
- Identify each other's characters

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 4	
MINDS ON	Assessment as/for/of
<p>Who is Who? Group Discussion: Groups of 4 - 10 minutes</p> <ol style="list-style-type: none">1. The teacher shows pictures of three characters from a video game, Super Mario RPG (Appendix 1.1.16) without mentioning where these characters are from.2. After showing the three pictures, the teacher gives the students three short character blurbs (Appendix 1.1.16).3. The groups must guess which description describes the characters in the pictures.4. After a few minutes, debrief. Did the groups guess correctly? How did they come to the decisions they made? This engages the students in critical thinking regarding the visuals of the characters as consistent representations of their descriptions.	M: Media skills AAL, AFL: Diagnostic, Discussion, Anecdotal comments
ACTION	Assessment as/for/of

<p>Individual (or partner) Reading Time - 30 minutes</p> <ol style="list-style-type: none"> 1. Remind the students that they now know how to tell things about a character. There are many dimensions and characteristics that make up different characters. 2. While reading the first chapter of the primary text for this unit (in Resources), students should make observations about all the different characters they come across. 3. A character chart guide (an excerpt) will serve as a tool to get started (Appendix 1.1.17), but students should fill in only information that pertains to the characters, and not strive to fill-in things if they are not given. 4. Scaffolding is provided during this time from the teacher walking around. Working quietly with elbow-partners is also a good idea. <p>Individual – Creating a Character of Your Own - 20 minutes</p> <ol style="list-style-type: none"> 1. Insist that the students have been dying to create their own characters. 2. They are to create a character profile. A model for this is shown (Appendix 1.1.18). The students' works should be more comprehensive, and explain what motivates this character, and what kind of problems the character feels compelled to solve. 3. Special consideration should be given to determining whether the character is "good" or "evil." 4. The sketches should reflect the character's unique background and personality. Students should be using colour archetypes they have learned and other conventions of narratives. 5. This exercise is not only working towards the CA, but also the portfolio. 	<p>HI: Primary Source Usage AAL, AFL: Discussion, Anecdotal comments</p> <p>AforL, AasL: learn what the students like, anecdotal comments</p>
<p>CONSOLIDATION</p>	<p>Assessment as/for/of</p>
<p>Group Activity (Groups of Fours) - Identify Each Other's Characters - 15 minutes</p> <ol style="list-style-type: none"> 1. This activity involves students showing their own characters to their neighbours. 2. A group of four students cut the pictures of their characters so that the sketch is detached from the descriptions. They should have four pictures, and four descriptions/profiles of the characters. These should be randomly arranged. 3. The groups exchange these sets of pictures and profiles with each other. 4. Using the information given in the profile, and what they can deduce from the sketches, the students must now guess which profile is describing which character. 5. After a few minutes, the groups who exchanged their character profiles check with each other on whether they were right or wrong. 6. An oral peer-assessment should take place to determine whether profiles were accurate to the sketches, or, if not, why that was. 7. This activity engages students in critical thinking and gives them the chance to practice skills necessary to succeed in their CA. 	<p>AAL, AFL: Metacognition, discussion, anecdotal comments, peer assessment</p>

FINISH CLASS 4

LESSON 5: Culminating Activity Work Period

MINISTRY EXPECTATIONS

Strands:

Literature Studies and Reading, Writing, and Language

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG1.02B identify and explain examples of slang, jargon, dialect, and colloquialism as well as of standard Canadian English, in literary texts and their own oral and written work;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDING ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- Narrative elements such as plot, character, setting, conflict, theme and atmosphere, form the basis for a variety of narrative texts.

ESSENTIAL QUESTION ADDRESSED

- How can knowledge of narrative elements such as plot, character, setting, conflict, theme and atmosphere add to our understanding and interpretation of a text?
- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will be able to identify and understand the basic elements of a narrative, such as plot, character, setting, conflict, theme and atmosphere.
- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' multiple intelligences and learning styles
- Students' prior knowledge about narrative styles and character/archetypes
- Students' interests in regards to graphic novels, TV shows, and films

How to Find Out

- Observe students as they complete K-W-L charts, and ask them diagnostic questions
- Brainstorming during different steps of the assignment to understand students' interests in media
- Asking questions during lessons to gauge student interests

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation
- 3-2-1 exit card

LEARNING GOALS

- Students will gain knowledge of the definition and functions of narration, and the narrator
- Students will understand what a character is, and how characters populate narratives
- Students will become familiar with some prominent archetypes, and how they are visually portrayed
- Students will practice creating (visually) characters, with the characters' roles in mind
- Students will begin using and become comfortable with Comic Life as a tool to design their own graphic narrative

MATERIAL/RESOURCES/PRE-PLANNING

- The teacher will arrange class time to visit the computer lab/library for students to familiarize themselves with Comic Life
- The teacher will provide graphic organizers and charts to fill out to consolidate learning
- The teacher will diagnose students' interest in TV shows or films to use characters from their favourite shows/films for lessons
- The teacher will show pictures of characters in colour (either by projector or coloured pages)
- The teacher should have access to Comic Life for the entire class

AGENDA

- Brief review
- Comic Life tutorial
- 3-2-1 exit card

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 5	
MINDS ON	Assessment as/for/of
Brief Review - 10 minutes <ol style="list-style-type: none">1. Do a brief review with the class about the conventions of the graphic novel.2. Refer to <i>Bone</i> as a primary text in this unit, but also to the activities from Class One of the unit.	AAL, AFL: Diagnostic
ACTION	Assessment as/for/of

<p>Whole Class Tutorial on Comic Life - 55 minutes</p> <p>*extra time for moving to and getting set up in a computer lab/library</p> <ol style="list-style-type: none"> 1. The class takes place in a computer lab or an alternate location with computer access for students. 2. The teacher will lead students in a tutorial for the use of Comic Life for their CA (Appendix 1.1.19). 3. First, direct students' attention to the different templates available in the program. 4. Second, pictures and image files can be added into the template boxes or scenes to tell a story in order. 5. Third, speech or thought bubbles can be added. Text can be added in these bubbles. 6. Photos can be doctored in different styles, colours, etc. 7. Text can be doctored in different fonts, colours, and sizes. 8. All in all, the interface is pretty simple, and giving students time to explore the program is recommended. 9. Walk around the computer use area 	<p>AAL, AFL: Discussion, Diagnostic</p> <p>HI: Primary Source Usage</p> <p>AAL, AFL: Discussion, Anecdotal comments</p> <p>DI: Various materials for the comic strip/page fill-in are provided</p>
<p>CONSOLIDATION</p>	<p>Assessment as/for/of</p>
<p>Filling in a 3-2-1 Exit Card - 10 minutes</p> <ol style="list-style-type: none"> 1. Students are asked to complete a 3-2-1 exit card (Appendix 1.1.20) regarding the week's lesson on narratives and characters/archetypes. 	<p>AAL, AFL: Metacognition, discussion, anecdotal comments</p>
<p style="text-align: center;">FINISH CLASS 5 FINAL TIME: 375 MINUTES</p>	

ACCOMMODATIONS

Differentiated instruction and materials for ELL students will be provided to accommodate for their needs. Extra help and close scaffolding during class will also be provided. Accommodations are based on the demographic of the specific classroom, diagnostic assessments, and checking student records.

Content: resources such as text and images will be diverse. Especially when it comes to images and references to popular culture, both widely known and more obscure, less popular sources will be considered (e.g. Japanese manga and anime when talking about graphic novels).

Process: Oral and visual instruction will be varied. Instructions are provided in writing (handouts or on the board) and in oral instruction. Extra time during class and after school will be made available for students who need further clarification.

Product: For the visual components of the formative assessments, various styles of art will be accepted (i.e. sketches done by water colour, coloured pencils, etc.). Variety of formats for assignments will also be accepted, as choice of tasks is provided.

RESOURCES

WEB

Character Chart. Epiguide. <<http://www.epiguide.com/ep101/writing/charchart.html>>

Comic Life Tutorial. MacInstruct. <<http://www.macinstruct.com/node/69>>.

Lauren Wolff personal website. <<http://laurenwolff.com/?portfolio=comic-bond>>.

Oxford Dictionaries. Oxford University Press. <<http://oxforddictionaries>>

Activity 3: Narrative Voice, Narrative Point of View, and Conflict

Activity: Narrative Voice and Point of View, Conflict

Instructional Focus: Drama, Writing-in-Role

Time: 375 minutes

LESSON 1: Narrative Point of View

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role-playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.04P use changes in time, place, or speaker to structure narrative paragraphs;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

ENDURING UNDERSTANDING ADDRESSED

- Writers make conscious decisions in narrative points of view and voice to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.
-

ESSENTIAL QUESTION ADDRESSED

- How does conflict propel narratives?
- How can we write with a particular narrative point of view and voice in mind?
- How can conflict, narrative point of view, and narrative voice be adapted in dramatic forms?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.
- Students will acquire a framework for future reading and writing.
- Students will be able to write effectively for a particular audience and purpose.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences.
- Students' prior knowledge of drama conventions, narrative voice, and narrative point of view.
- Student comfort in expressing themselves dramatically, orally, in small group and class settings.

How to Find Out

- Observe students while they interact during group and whole class drama activities
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation – watching students in their group activities and in whole class structure.
- Anecdotal Record – record student responses to critical questions.
- Portfolio Assessment – process work for culminating activity; time in class given to build on it.
- Assessment of Learning – writing-in-role, based on conflict activity. Marked and descriptive feedback given to aid students in the skillset they will be assessed for in culminating activity.

LEARNING GOALS

- Students will be able to identify different narrative voices and narrative points of view.
- Students will understand the aspects of narrative voice and narrative point of view and their most effective usages in conveying meaning and style.
- Students will be exposed to and understand the pivotal role of conflict in narrative.
- Students will be exposed to new ways of expression via dramatic strategies and narrative forms.
- Students will apply narrative voice, narrative point of view, and conflict to dramatic exercises.

MATERIAL/RESOURCES/PRE-PLANNING

- Photocopy Appendixes 3.1.1-3.1.3 for entire class
- Book and borrow projector for film viewing
- Bring life-sized sheets of paper for Role-on-the-Wall Minds On activity and markers, tape, pins, etc.

AGENDA

1. Role-on-the-Wall
2. Jonathan Nolan's "Memento Mori"
3. Christopher Nolan's *Memento*
4. Tying it all Together

TEACHING/LEARNING STRATEGIES

MINDS ON	Assessment as/for/of
<p>Role-on-the-Wall - 20 minutes</p> <ol style="list-style-type: none">3. Drama Strategy; Teacher will ask students to get into groups and be given a large life-sized sheet of paper to trace the outline of a group member (Appendix 1.3.1) in order to activate their prior knowledge and opinions on the different forms of narrative point of view. In groups, students will be asked to label on the character outline, wherever they see fit, "first person", "second person", and "third person" narration. Once step one is complete, teacher will ask for student responses to clarify the position of the narration in relation to the character.4. Teacher will also have a life-sized copy posted on the chalkboard to follow along with students with answers in right position.5. Next, teacher will ask students to write down pronouns, feelings, and other words they find relates to the three different types of narration (e.g.) I, we, reliable, omnipotent, etc. Teacher may prompt if necessary.6. Hang student work in classroom once finished. This will be the jumping board to discuss narrative point of view more in-depth. <p>Teacher-Led Class Discussion - 15 minutes</p>	<p>AAL, AFL: Diagnostic</p> <p>L: Numeracy and Literacy AAL, AFL: Diagnostic, Discussion, Anecdotal comments DI: Interpersonal, Kinesthetic, and Visual-Spatial activity</p>

<ol style="list-style-type: none"> From this point on, students will return to their desks as individuals. Teacher will hand out exemplar (Appendix 1.3.2) of a narrative point of view (Short story excerpt from Jonathan Nolan’s “Memento Mori”). Read short story excerpt out loud to students; if students show interest in participating, go through once more with student readers. Teacher will go through questions located on second page of handout sheet and ask for anecdotal responses from students, this story exemplar will serve as an example of both second and third person narrative point of view and also the introduction to the showing of clips from Christopher Nolan’s film adaptation <i>Memento</i> which will serve as an example of first person narrative point of view. 	<p>L: Numeracy and Literacy AAL, AFL DI: Intrapersonal and Linguistic activity Short story narrative Anecdotal responses</p>
ACTION	Assessment as/for/of
<p>Viewing – Christopher Nolan’s <i>Memento</i> (2-3 clips) - 20 minutes Hand out Appendix 1.3.3 to all students Scenes:</p> <ol style="list-style-type: none"> Second Person 0:01 - 2:56 <ol style="list-style-type: none"> “So where are you?” “You’re in some hotel room” Third Person, Limited 2:57 - 6:24 Second Person paired with First Person 12:00 – <ol style="list-style-type: none"> “I found you you fuck” “John G. Raped and Murdered My Wife” – Visual narrative Music – very cerebral, psychological. No lyrics/words <p>Whole Class Discussion - 15 minutes</p> <ol style="list-style-type: none"> Can a film be seen as a visual narrative point of view? What types of narrative were found in each scene? Compare the short story narrative points of view to that of the film. How does the film portray narrative point of view compared to a written narrative? (E.g.) Camera angles/character points of view, the tattoos on protagonist’s body, internalized dialogue. Go through student examples in graphic organizer (Appendix 1.3.3) Emphasize that the medium of film is a parallel to the comic strip genre. Talk about how films use storyboards in order to plan out the plot, character, and design just like comic strips (i.e.) what they will be doing tomorrow in class (storyboarding) and also what skill they will need for their culminating activity 	<p>AAL, AFL: Discussion HI: Film as visual narrative point of view DI: Visual-Spatial M: Media skills</p> <p>AAL, AFL: Discussion, Anecdotal comments DI: Visual-Spatial</p>
CONSOLIDATION	Assessment as/for/of
<ol style="list-style-type: none"> Teacher hands out photocopies (Appendix 1.3.4) and asks students to answer the exit pass’s three questions (i.e.) What are the three types of narrative point of view and give an original example of each. Additional comment is what they liked/disliked about the lesson’s format. What was the best/worst part of the lesson? 	<p>AAL, AFL: Metacognition, discussion, anecdotal comments</p>

4. Teacher will review student comments and reflect on changes	
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FINISH CLASS 1

LESSON 2: Narrative Voice

MINISTRY EXPECTATIONS

Strand(s):

Oral, Literature Studies and Reading, Writing and Media

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role-playing, and reporting/presenting, for specific purposes and audiences.

MDV.02P - use knowledge of a variety of media forms, purposes and audiences to create media works.

Specific Expectations

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.04P use changes in time, place, or speaker to structure narrative paragraphs;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

ENDURING UNDERSTANDING ADDRESSED

- Writers make conscious decisions in narrative voice to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTION ADDRESSED

- What is narrative voice?
- How can we write with a particular narrative voice?
- Are novels the only kind of narrative?
- How does narrative voice differ from narrative point of view?
- How can Drama Strategies help to understand narrative concepts?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will become familiar with storyboarding techniques and concepts.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.
- Students will be able to write effectively for a particular audience and purpose.
- Students will acquire a framework for future reading and writing.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences.
- Students' prior knowledge of drama conventions and narrative voice.
- Student comfort in expressing themselves dramatically, orally, in small group and class settings.

How to Find Out

- Observe students while they interact during group and whole class drama activities
- Provide opportunity for students to ask questions during introduction of lesson
- Questioning and anecdotal responses to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation – watching students in their group activities and in whole class structure.
- Anecdotal Record – record student responses to critical questions.

- Storyboard Template – students will complete a storyboard in a workshop

LEARNING GOALS

- Students will be able to identify different narrative voices.
- Students will understand the aspects of narrative voice and its most effective usages in conveying meaning and style through the storyboarding workshop
- Students will be exposed to new ways of expression via dramatic strategies and narrative forms.
- Students will apply narrative point of view to dramatic exercises.

MATERIAL/RESOURCES/PRE-PLANNING

- Photocopy 1 copy of Appendix 1.3.5 (colour) and 1.3.6 - 1.3.7 b&w for entire class
- Prepare questions for consolidation; make sure to ask each student if they have any questions, queries, or concerns regarding Storyboarding.

AGENDA

1. Talking Object! Drama Activity
2. Short Narrative Voice/Storyboarding Lecture
3. Storyboarding Workshop
4. Any Questions?

BEGIN CLASS 2

MINDS ON

Assessment as/for/of

Talking Object - 20 minutes

5. Drama Strategy; Teacher instructs students to push desks aside and arrange chairs in a circle. If no chairs, students and teacher may sit on the ground.
6. Teacher reveals object from *Bone: Out From Boneville*. In this case, the object is the strange, hand-drawn Map (Appendix 1.3.5).
7. Teacher explains that in this activity, the object in question (the map) is from *Bone: Out From Boneville*. Students are prompted at first to place it within the story with questions by the teacher such as:
 - a) What does it feel like?
 - b) What does it look like? What is its history?
8. Once everyone has observed the map and has given their own observations on it, teacher will put object in the middle of the room on a desk and students are now invited to come speak to it while answering questions about its significance to the story, what is going on with the characters/plot, and what it thinks will happen.
9. Activity will now switch to a review of yesterday's lesson on narrative voices, as the object (map) will now become a hot potato. With music playing from the background (student choice) whoever the map lands at when the music stops must interact with the map in the narrative point of view that teacher will call out (e.g.) first, second, third person.
10. Use this object/format to introduce Narrative Voice. Explain difference between Narrative Point of View and Narrative Voice (i.e.) Narrative Point of View is whose perspective the story is seen through and Narrative Voice is how the story stylistically is told.

DI: Visual learning, Musical, Kinesthetic.
AAL, AFL: Diagnostic, discussion, critical assessment of comic themes and plot.

ACTION	Assessment as/for/of
<p>Introduction to Storyboarding – 20 minutes</p> <ol style="list-style-type: none"> Students will be introduced to different narrative voices via the completion of a storyboarding exercise. Hand out Appendix 1.3.6 which has examples of narrative voice (e.g.) stream of consciousness, unreliable, third person subjective (limited), third person objective, third person omniscient <p>Short Lecture - 10 minutes</p> <ol style="list-style-type: none"> Teacher should present a quick summary of the traits of the different types of narrative voice Ask students whether they understand or if they have any questions. Each student will complete a storyboard for his or her chosen type of narration. It will be interesting in this way for students to use narration in a genre that typically forgoes narration in lieu of dialogue and visuals (like film). Emphasize that in comics, narrative voice is usually focalized in one character and/or written in thought bubbles and/or outside dialogue bubbles. <p>Storyboarding Workshop - 40 minutes</p> <ol style="list-style-type: none"> Teacher will get a sense as to how many students are doing certain types of narrative voice focus. Once again draw their attention to Appendix 1.3.6. In the handout a typical comic strip template is provided. Students, using the template given to them will attempt to capture their specific narrative voice by planning out their narration, artwork, and dialogue by using the storyboard technique and their familiarity with <i>Bone: Out From Boneville</i>. Students will be given the rest of class to work on their storyboarding techniques, and additional time during the last period of class of the week for finishing details. Storyboard workshop is built into the weekly lessons for the benefit of students and their need to practice and hone their storyboarding skills for the culminating activity Teacher should circulate and help each individual student as necessary and also emphasize student cooperative learning (i.e.) asking for help from others 	<p>DI: Linguistic learning AAL, AFL: Individual practice, anecdotal comments</p> <p>AOL, AFL: Discussion, anecdotal comments. Individual Work: Storyboard to be handed in for descriptive feedback. Group discussion</p> <p>DI: Visual-Spatial, Linguistic, Interpersonal activity</p> <p>AFL, AAL: Individual and cooperative learning</p>
CONSOLIDATION	Assessment as/for/of
<p>Anecdotal Questions - 5 minutes</p> <ol style="list-style-type: none"> Teacher will inquire to students about what they have learned this class about the different types of Narrative Voice and how their storyboards are coming along. If any student would like to show his/her storyboard to the class, they will be allowed to present on their progress. Teacher once again should emphasize the collaborative nature of the class, and that students should take the time to walk around and see each other's storyboards. 	<p>AFL, AAL: summarizing strategy</p> <p>Cooperative learning</p>
FINISH CLASS 2	

Lesson 3: Conflict (Dramatic Workshop Day I)

MINISTRY EXPECTATIONS

Strand(s):

Oral, Writing, Literature Studies and Reading

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role-playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.04P use changes in time, place, or speaker to structure narrative paragraphs;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

ENDURING UNDERSTANDING ADDRESSED

- Writers make conscious decisions in narrative voice to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTION ADDRESSED

- How does conflict propel narratives?
- How can Drama Strategies help to understand narrative concepts?
- How does Bullying embody the three types of Conflict?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.

SKILLS

- Students will become familiar drama strategies to approach narrative elements.
- Students will be able to structure their own

- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

- writing effectively by using their knowledge of dramatic and narrative elements.
- Students will be able to write effectively for a particular audience and purpose.
- Students will learn new channels (drama, writing, etc.) to express their own narrative.

DIFFERENTIATED INSTRUCTION

Knowledge of Students

- ☒ Readiness
 ☒ Interests
 ☒ Learner Profile:
 ☒ Styles
 ☒ Intelligences
 ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences.
- Students' prior knowledge of drama conventions, conflict, and bullying.
- Student comfort in expressing themselves dramatically, orally, in small group and class settings.

How to Find Out

- Observe students while they interact during group and whole class drama activities
- Provide opportunity for students to ask questions during introduction of lesson
- Increase student competence in reflecting and analyzing their own decisions in drama

Differentiated Instruction Response

- ☒ Learning materials (content)
 ☒ Ways of learning (process)
 ☒ Ways of demonstrating learning (product)
 ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation – watching students in their group drama activities and in whole class structure.
- Anecdotal Record – record student responses to critical questions, prompt self-reflection and analysis.
- Bullying & Conflict Workshop
- Script Writing

LEARNING GOALS

- Students will be able to identify three different types of conflict.
- Students will be exposed to and understand the pivotal role of conflict in narrative.
- Students will understand the aspects of conflict and its most effective usages in conveying meaning and style through the Bullying/Conflict workshop.
- Students will be exposed to new ways of expression via dramatic strategies and narrative forms.
- Students will apply conflict, narrative voice, and narrative point of view to dramatic exercises.

MATERIAL/RESOURCES/PRE-PLANNING <ul style="list-style-type: none"> Photocopy Appendix 1.3.8, 1.3.9, and 1.3.10 for students Rehearse analytical questions while in role Ask students for any difficulty in script-writing 	AGENDA <ol style="list-style-type: none"> Drama Warm-up Activity Teacher-in-Role: Bullying & Conflict Workshop Discussion Group Script Workshop
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BEGIN CLASS 3	
MINDS ON	Assessment as/for/of
<p>Drama Warm-Up: Conflict - 5-10 minutes</p> <ol style="list-style-type: none"> Teacher will tell students to arrange themselves into groups of four. Once in their groups, Teacher will give parameters to how as individuals they will interact with the other three members. <ol style="list-style-type: none"> You find one member of the group attractive. You find one member of the group smelly. You find one member of the group intimidating. Instructions can be written on board if students encounter difficulties. Students will decide in their minds who they will assign the above parameters to; however, the catch is that they cannot tell anyone which description they fall under. Students will then be given the situation: You have met these three new friends at a party, and they must converse with them. Students must remember what roles they have assigned for the three others and act accordingly but must also try to decipher what roles the other members have decided for them. In groups, talk about what features and characteristics made you decide who was what in your mind. As a class, discuss what kinds of conflict this is representative of (e.g.) Internal (within oneself), Relational (between personalities), and External (within society, nature, or circumstances). Teacher will introduce these terms and discuss them on the chalkboard. 	<p>AAF, AAL: Diagnostic, Formative, Creative</p> <p>DI: Kinesthetic, Interpersonal, Linguistic</p>
ACTION	Assessment as/for/of
<p>Teacher in Role – Conflict: Bullying as Internal, Relational, and External - 20 minutes</p> <ol style="list-style-type: none"> Teacher will have students combine their groups of four to make three large groups. The purpose of this lesson is two-fold. One goal is as an activity to gain a deeper understanding of conflict and the second, perhaps more important, is to give time to the contemplation and discussion of the very real issue of bullying. Each group will be assigned a type of conflict: Internal, Relational, or External. In their groups, the students must brainstorm aspects, actions, feelings, etc. that relate to bullying and to their type of conflict (i.e.) Internal conflict of the Bystander to intervene, Relational aspect where personalities between 	<p>AFL, AAL: Formative, Reflective, Creative</p>

<p>victim/bully clash, External being societal aspects that help or hinder bullying.</p> <ol style="list-style-type: none"> After five minutes of brainstorming (Appendix 1.3.8 and markers provided by teacher) students will have found enough examples of each. In their groups, students will decide on which example, aspect, or feeling of their type of conflict (as it relates to bullying) is most pertinent. In their groups students will then focus on developing roles for each other after Teacher has informed them that he/she will be taking on the role of the bully and their group must react to his/her (Teacher in role as bully) entry into their group. Teacher in role will interact with one group before exiting that group and entering the next. While in their group, students and teacher are responsible for improvising dialogue for the situation they have previously decided upon. Teacher will spend approximately 2-5 minutes in each group. It is while the teacher is in the group that all the students in that group are in role, and the remaining two groups are active audiences. In this interaction it is hoped that students will embody the feelings, aspects, and examples of bullying in relation to one of the three types of conflict. Discussion of the roots of Bullying and Conflict will begin afterwards. What struck students as interesting? What choices did they make in their improvisation? 	<p>DI: Kinesthetic, Interpersonal, Visual</p>
<p>CONSOLIDATION</p>	<p>Assessment as/for/of</p>
<p>Group Collaborative Skit Creation - 45 minutes</p> <ol style="list-style-type: none"> Students will then break apart from their larger groups and form 5 small groups. They will be encouraged, in their new groups, to write a script of approximately 5-10 minutes (Appendix 1.3.9), which will be performed and assessed (1.3.10) the next day in class. Teacher will reemphasize the idea of conflict as essential to the success of a story and also suggest ideas for incorporating different forms of narrative point-of-view and narrative voice (i.e.) inclusion of a narrator or dramatic monologue, in the play format. Script is seen as an instrument of reflection, hence both helping in metacognition, application, and consolidation. The script is also an added chance to practice developing plot/story and characters, which are skills needed for their culminating activity. The group's script will be a type of formative assessment and the teacher will give detailed and descriptive feedback in order to help guide student success. 	<p>AAF, AAL: Metacognitive, Application, Consolidation.</p> <p>DI: Interpersonal, Kinesthetic, Linguistic</p>
<p>FINISH CLASS 3</p>	

Lesson 4: Conflict (Dramatic Workshop Day II)

MINISTRY EXPECTATIONS

Strand(s):

Oral, Literature Studies and Reading, and Writing

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role-playing, and reporting/presenting, for specific purposes and audiences.

Specific Expectations

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.04P use changes in time, place, or speaker to structure narrative paragraphs;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

ENDURING UNDERSTANDING ADDRESSED

- Writers make conscious decisions in narrative voice to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTION ADDRESSED

- How does conflict propel narratives?
- How can Drama Strategies help to understand narrative concepts?
- How does Bullying embody the three types of Conflict?
- How to use narrative voice, point-of-view, and conflict in a story script

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the

SKILLS

- Students will become familiar with storyboarding techniques and concepts.

- graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.
- Students will be able to write effectively for a particular audience and purpose.
- Students will acquire a framework for future reading and writing.

DIFFERENTIATED INSTRUCTION

Knowledge of Students

- ☒ Readiness
 ☒ Interests
 ☒ Learner Profile:
 ☒ Styles
 ☒ Intelligences
 ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences.
- Students' prior knowledge of drama conventions and narrative voice.
- Student comfort in expressing themselves dramatically, orally, in small group and class settings.

How to Find Out

- Observe students while they interact during group and whole class drama activities
- Provide opportunity for students to ask questions during introduction of lesson
- Questioning and anecdotal responses to mine students for their prior knowledge

Differentiated Instruction Response

- ☒ Learning materials (content)
 ☒ Ways of learning (process)
 ☒ Ways of demonstrating learning (product)
 ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation – watching students in their group drama activities, their dramatic presentations, and in whole class structure.
- Anecdotal Record – record student responses to critical questions, prompt self-reflection and analysis.
- Assessment of Learning – Drama/Script Criteria Chart

LEARNING GOALS

- Students will be able to identify three different types of conflict.
- Students will understand the aspects of conflict and its most effective usages in conveying meaning and style through the Bullying/Conflict workshop.
- Students will be exposed to new ways of expression via dramatic strategies and narrative forms.
- Students will apply conflict, narrative voice, and narrative point of view to their dramatic script performances.

MATERIAL/RESOURCES/PRE-PLANNING <ul style="list-style-type: none"> Prepare to orally read <i>Bone: Out From Boneville</i> to class Assessment of Learning – Appendix 1.3.10 photocopies for each group w/ Descriptive Feedback and grade. 	AGENDA <ol style="list-style-type: none"> Drama Warm-Up Activity Recital Time Show Time! Group Discussion Oral Reading of <i>Bone: Out From Boneville</i>
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BEGIN CLASS 4	
MINDS ON	Assessment as/for/of
Drama Warm-Up: Friend & Foe; Rehearsal Time - 20 Minutes <ol style="list-style-type: none"> Teacher will lead in a drama activity to ease any nerves that may be associated with the presentations they will be performing today. In Friend & Foe, the desks will remain at the sides and students are told to spread around the room. Once they have a good amount of space between each other, they will decide on two roles for two people in the group. One role is that of your friend and the other is your foe. When Teacher says start, everyone in the class can begin to move around in any random pattern or speed they so choose, but keeping in mind that they want to get closer to their chosen Friend but keep a good distance away from their selected Foe. This activity can go for 5 minutes or less. After, allow for students to prepare in their groups for 15 minutes before starting the first presentation. 	<p>AAF, AAL: Diagnostic, group discussion, anecdotal comments</p> <p>DI: Kinesthetic</p>
ACTION	Assessment as/for/of
Conflict and Narrative Point of View/Voice Skit Presentations – 45 minutes <ol style="list-style-type: none"> Teacher outlines the ideals of a good audience and establishes presentation order for groups. Student groups will present their 5-10 minute long skits (with or without scripts depending on comfort level) uninterrupted by teacher or student feedback 	<p>DI: Kinesthetic, Linguistic, Visual</p>
CONSOLIDATION	Assessment as/for/of
Group Discussion - 10 minutes <ol style="list-style-type: none"> Teacher-led classroom review of the three different types of conflict; followed by a discussion on the individual focuses of each group's dramatic presentation. Ask for the positive/negative experiences of students working within the conventions of drama and with their unique choices of conflict. Ask for (without mentioning names/groups) student opinion on criteria/characteristics of effective conflict skits. Remind students of the work period tomorrow and that everyone should be 	<p>AAF, AAL: Teacher and Peer assessment, anecdotal responses, collaborative learning</p>

Lesson 5: Culminating Activity Work Period

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, and Writing, Media

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

MDV.02P - use knowledge of a variety of media forms, purposes and audiences to create media works.

Specific Expectations

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

WR3.04P use changes in time, place, or speaker to structure narrative paragraphs;

LI3.01P explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended effects;

ENDURING UNDERSTANDING ADDRESSED:

- Writers make conscious decisions in narrative voice to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTION ADDRESSED:

- How to use narrative voice, point-of-view, and conflict in a story script
- How to reflect on past work and skills to improve future success.

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the

SKILLS

- Students will acquire a framework for future reading and writing.

- graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

- Students will learn to work independently
- Students will learn self-reflective skills

DIFFERENTIATED INSTRUCTION

Knowledge of Students

- ☒ Readiness
 ☒ Interests
 ☒ Learner Profile:
 ☒ Styles
 ☒ Intelligences
 ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences.
- Students' prior knowledge of drama conventions and narrative voice.
- Student comfort in expressing themselves dramatically, orally, in small group and class settings.

How to Find Out

- Observe students while they interact during group and whole class drama activities
- Provide opportunity for students to ask questions during introduction of lesson
- Questioning and anecdotal responses to mine students for their prior knowledge

Differentiated Instruction Response

- ☒ Learning materials (content)
 ☒ Ways of learning (process)
 ☒ Ways of demonstrating learning (product)
 ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Observation – watching students in their independent learning, process work and refinement
- Anecdotal Questioning and Responses – record student responses to critical questions, prompt self-reflection and analysis.
- Assessment For Learning –What I Know card

LEARNING GOALS

- Students will apply conflict, narrative voice, and narrative point of view to their Culminating Activity.
- Students will practice their self-reflective skills for their Culminating Activity.
- Students will practice their oral listening skills for *Bone: Out From Boneville*.

MATERIAL/RESOURCES/PRE-PLANNING

- Prepare to orally read *Bone: Out From Boneville* to class.
- Prepare inquisitive questions to students on a one-on-one basis to prepare them for CA.

AGENDA

- Review of Week's Concepts
- Culminating Activity Work Period
- What I Know card
- Oral Reading of *Bone: Out From Boneville*

BEGIN CLASS 5	
MINDS ON	Assessment as/for/of
Review of Week's Concepts - 5-10 minutes <ol style="list-style-type: none"> 1. Teacher should briefly review the new ideas/concepts learned this week (e.g.) Narrative Point of View, Narrative Voice, and Conflict. Make sure to draw from student answers and the activation of Prior Knowledge rather than just spoon-feeding answers to the students. 2. After this brief discussion, students will be given time to work on their culminating activities (i.e.) plan and execute their own Comic Strips 	AAF, AAL: Diagnostic, group discussion, anecdotal comments
ACTION	Assessment as/for/of
Culminating Activity Work Period – 60 minutes <ol style="list-style-type: none"> 1. Teacher will give instructions that this remaining time is essential to the success of their culminating activity. Either working on finishing their storyboarding assigned this week or other aspects of their culminating activity. 2. Teacher will make rounds and speak to each individual student in order to know their strengths, weaknesses, and questions in regards to the concepts learned this week and also to the culminating activity. 	DI: Intrapersonal, Interpersonal AFL: Anecdotal student responses
CONSOLIDATION	Assessment as/for/of
What I Know, What I Don't Know, What Needs Clarification Chart - 5 minutes <ol style="list-style-type: none"> 1. Students will be given thought cards (Appendix 1.3.11) which asks for their opinion on what they remember and what needs clarification for this week's round of lessons. 2. Emphasize honesty and that Teacher will be responsive to these cards. Oral Reading <ol style="list-style-type: none"> 1. Teacher will continue on reading chapters 3-4 from <i>Bone: Out From Boneville</i> 	AAF, AAL: Metacognition for student learning, diagnostic for next week. DI: Linguistic, Intrapersonal.
FINISH CLASS 5 TOTAL TIME: 375 minutes	

ACCOMMODATIONS

Resources: ELL students who cannot make sense of the readings in English and for students whose English abilities are weaker are accommodated in various ways (i.e.) instructions given in different languages and formats (hand outs), offering extra help in L1 for those who are interested, and classroom resources such as L1 dictionaries. These accommodations will all be based on knowledge of the classroom demographic and student need from previous diagnostic assessments.

Content: a variety of resources such as text and images will be provided.

Process: Oral and visual instruction will be provided as much as possible. Whatever instructions, either spoken by the teacher or through group discussion, will be provided on the projector, the chalkboard, or on a handout. All attempts will be made to set aside for students who require more time to process instructions, vary pace and break the lesson into “chunks” for students.

Drama: Drama is inherently differentiated as students with different comfort levels can approach the drama activities in however high or low a level of involvement they so choose. Such is the democratic nature of drama; even as active observers students reap the benefits of working out situations with their minds and bodies, analyse more active members of the class, and can imagine themselves in roles completely opposite of themselves.

Product: The teacher will accept a variety of formats for assignments including drama, and oral works. Choice of tasks will always be provided.

RESOURCES

FILM

Nolan, Christopher, dir. *Memento*. Newmarket Films, 2000. Film.

PRINT

Nolan, Jonathan. "Memento Mori." *Esquire Magazine*. March 2001. Print.

Smith, J. *Out From Boneville*. 486. 1. Chicago: Scholastic, 2005.

Activity 4: Diction, Dialogue, and Style

Activity: Diction, Dialogue and Style

Instructional Focus: Music, Media

Time: 375 minutes

LESSON 1: Tone Through Poetry Analysis

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

ENDURING UNDERSTANDINGS ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTIONS ADDRESSED

- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile: (☒ Styles ☒ Intelligences ☐ Other)

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences
- Students' prior knowledge of not only North American music, poetry, graphic novels and comics but also any genres/styles from their home cultures, which can be used in activities to personalise the lesson

How to Find Out

- Observe students while they interact during the critical thinking challenge and paired discussions
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Diagnostic
- Group discussion
- Cooperative group work
- Summarising strategy (Exit Cards)

LEARNING GOALS

- Students will be able to identify and state the significance of different types of diction, tone, word choice and writing style in written media.

MATERIAL/RESOURCES/PRE-PLANNING

- Copies of *A Dream Deferred* by Langston Hughes
- Concept map materials

AGENDA

- Housekeeping
- "Did You See That?!" Acting Out Tone
- 'A Dream Deferred' Poetry Analysis
- Dear Teacher...

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 1	
MINDS ON	Assessment as/for/of
<p>Acting Out Tone – 20 minutes</p> <ol style="list-style-type: none"> Teacher will ask for 3 student volunteers Students will be asked to act out a specific sentence such as “Did you see that? The dog was chasing that kid!” with each student embodying a different tone: <i>amused, angry</i> and <i>apathetic</i> The class will be asked to identify what tone each student is acting out and then how they can tell. <i>Students should conclude that it is because of body language, facial expressions, inflections, pitch, and vocal tone that they can tell the intention and mood of the speaker.</i> Teacher will ask the students if any of those cues can be seen in writing. <i>Students should conclude that no, there are no visual/auditory cues in writing.</i> Teacher will lead a class brainstorm on what cues students can use to find intention and tone in a piece of writing. 	<p>DI: kinesthetic learning AFL: Diagnostic, brainstorming</p>
ACTION	Assessment as/for/of
<p>Poetry Analysis – 30 minutes</p> <ol style="list-style-type: none"> Teacher will divide students into pairs (provided a 30 student classroom). Teacher will distribute copies of Langston Hughes’ <i>A Dream Deferred</i> (Appendix 1.4.1) Teacher will ask for volunteers to read the poem out to the class in order for students to feel the weight of the words Teacher will ask students in pairs to analyse the diction and style of the poem, focusing on specific words. As diverse as possible selection of resources (dictionaries, thesauri) will be available for ELL learners. Some leading questions that teacher should ask: <ul style="list-style-type: none"> What does deferred mean? What kind of feeling do you attach to it? Hughes has used very strong, pointed language. What are some examples, and why did you choose them? What are some instances of contrast in the poem? How does Hughes achieve such stark contrast? The poem is only 50 words but it evokes many emotions, many images. How does Hughes achieve this? What do dream do you think Hughes is referring to? <p><i>Possible answers: Deferred suggests unwillingly putting something aside because something else has come up, or resources are low, or circumstances prevent it. The feeling attached is one of sorrow, sadness, anger, helplessness. Some examples of pointed language: fester, sore, dry, run, stink, rotten, crust, sag, heavy, explode. Some instances of contrast include raisin vs. sore and rotten meat vs. sweet (candy) and sag</i></p>	<p>AAL, AFL: Cooperative group work L: Literacy: Poetry analysis DI: Language resources</p>

<p><i>vs. explode. He achieves these contrasts by using words and diction that are both melancholy and then using bright language as well. He evokes many emotions, many images through his diction.</i></p> <p>Group Discussion – 20 minutes</p> <ol style="list-style-type: none"> 1. Teacher will lead group discussion to answer questions that have been posed 2. Teacher should help students summarise the findings and conclusions on a concept map that should be posted on a classroom wall so that students may consistently refer back to it (Appendix 1.4.2) 	<p>AFL, AAL: Group discussion DI: Visual learning</p>
CONSOLIDATION	Assessment as/for/of
<p>Dear Teacher Exit Cards – 5 minutes</p> <ol style="list-style-type: none"> 1. Teacher will distribute exit cards (Appendix 1.4.3) 2. Teacher will ask students to think of anything of which they are unclear about the lesson, including diction, tone, poetry, song structures. 	<p>AAL, AAL: Summarising strategy</p>
FINISH CLASS 1	

LESSON 2: Dialogue Writing and Dialogue Cues

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDINGS ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTIONS ADDRESSED

- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences
- Students' prior knowledge of not only North American music, poetry, graphic novels and comics but also any genres/styles from their home cultures, which can be used in activities to personalise the lesson

How to Find Out

- Observe students while they interact during the critical thinking challenge and paired discussions
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Peer assessment
- Diagnostic assessment
- Group discussion
- Mind map
- Summarising strategy (Relay Summary)

LEARNING GOALS

- Students will be able to both read and write dialogue in the right format
- Students will be able to identify and tell the difference between different types of text forms in graphic novels

MATERIAL/RESOURCES/PRE-PLANNING

- *Calvin and Hobbes* comic, *Persepolis* graphic novel, *Spiderman* comic, *Scott Pilgrim* graphic novel
- Relay summary exit cards
- Dialogue graphic organisers
- Book a digital projector, laptop

AGENDA

Fun with Comics!

- Housekeeping
- Calvin and Hobbes Dialogue Writing
- Spiderman, Persepolis and Scott Pilgrim
- Relay Summary!
- “Homework” ...

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 2	
MINDS ON	Assessment as/for/of
<p>Dialogue Writing – 20 minutes</p> <ol style="list-style-type: none">1. Students will be divided into pairs, one reader and one writer of their choosing2. Teacher will distribute a full panel of Calvin and Hobbes with accompanying graphic organiser (Appendix 1.4.4) to each pair. Students will be required to transform the dialogue from the comic into proper dialogue format in the provided space in the organiser3. Teacher will post an example of proper dialogue format on projector (Appendix 1.4.5) so students may have a model to complete their own organiser4. Teacher will emphasise conventions of dialogue (commas, exclamation and question marks within quotation marks, etc.) and general need for proper grammar, punctuation and spelling.5. Students will be asked to pass their completed dialogues to another pair of students so that they may be assessed by their peers	AAL, AFL: Peer assessment M: Media literacy
ACTION	Assessment as/for/of
<p>Dialogue Cues – 40 minutes</p> <ol style="list-style-type: none">5. Teacher will construct a mind map graphic organiser on the board for students to emulate and to fill in as the class discusses different aspects of dialogue6. Teacher will post two comic panels (Appendix 1.4.6) and ask the students to examine the different text. <i>Students should be able to determine that there are 3 separate dialogue bubbles: speech, thought and narration</i>7. Teacher will ask which criteria tell them which bubble means what and how it	AAF, AAL: diagnostic, group discussion, metacognition DI: visual learning L: Literary strategies: Mind mapping

<p>the three are different. Students will be exercising their metacognition skills.</p> <ol style="list-style-type: none"> Teacher will ask if these bubbles must necessarily be in the given format to be understood as such. After student responses, teacher will post examples of bubbles (Appendix 1.4.7) that do not conform to the previous examples to show that formatting is flexible to an extent (ie. narration must not always be in a rectangle at the top of the frame, but may be just floating text). 	
CONSOLIDATION	Assessment as/for/of
<p>Relay Summary – 10 minutes</p> <ol style="list-style-type: none"> Teacher will hand out relay summary graphic organisers (Appendix 1.4.8) to each group of students Students will think of a sentence that sums up a concept in the lesson well and write it in their designated box Each student should have a chance to write a summarising sentence and the sheet should be filled <p>Homework – 5 minutes</p> <ol style="list-style-type: none"> Teacher will assign 'homework' in the form of asking students to bring a favourite song (or two) to the next class in the form of lyrics or a YouTube link or on their music player that can be plugged in. The students should be told that the songs will be analysed in groups next class. Songs should be free of racist, sexist or hate-speech and may contain only mild-profanities, in order to widen choice for students 	<p>AAF, AAL: summarising strategy, graphic organiser</p>
FINISH CLASS 2	

LESSON 3: Formal and Informal Diction Through Song Analysis

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.03P Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDINGS ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTIONS ADDRESSED

- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.

DIFFERENTIATED INSTRUCTION

Knowledge of Students

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences
- Students' prior knowledge of not only North American music, poetry, graphic novels and comics but also any genres/styles from their home cultures, which can be used in activities to personalise the lesson

How to Find Out

- Observe students while they interact during the critical thinking challenge and paired discussions
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Diagnostic assessment (via game)
- Group discussion
- Cooperative group work
- Peer assessment
- Think Aloud

LEARNING GOALS

- Students will be able to see how diction can change the tone and mood of songs
- Students will be able to see how the same concepts of tone apply to texts too

MATERIAL/RESOURCES/PRE-PLANNING

- Book laptop, speakers or just speakers for iPod
- Prepare "bidding" paddles for bidding game
- Photocopy Venn Diagrams
- Photocopy song lyric handouts

AGENDA

Today is MUSIC Day! Hope you brought your "homework" with you...

- 'Bidding Wars'
- Housekeeping
- Canadiana in Song (Analysis)
- Now It's Your Turn!
- Peer Assessment

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 3	
MINDS ON	Assessment as/for/of
<p>Formal or Informal “Bidding Game” – 10 minutes</p> <ol style="list-style-type: none"> 1. Teacher will have a playlist of songs playing as students enter the class. The songs should be a randomized list of “formal” songs (with proper lyrics and sentence structure) and “informal” songs (with slang, nonsensical structure etc). 2. In groups of 5 or 6, students will use their FORMAL or INFORMAL paddles (Appendix 1.4.9) to indicate (“bid on”) what the group consensus is while the songs are playing 3. The teacher will keep a record of what consensus is for each song on board 4. Afterwards, the teacher will lead a group discussion and ask students what criteria they used in deciding which songs were formal and informal. The keywords should be recorded on the board. <i>Students ideally will begin to mention things like words, lyrics, diction, word choice, poetry, slang, etc. in the discussion</i> 5. Teacher will use this as a transition into the day’s lesson 	<p>AAL, AFL: Group discussion, cooperative group work M: Media literacy DI: Auditory learning</p>
ACTION	Assessment as/for/of
<p>Teacher-led Song Analysis – 20 minutes</p> <ol style="list-style-type: none"> 7. Teacher will distribute a Venn Diagram (Appendix 1.4.10) and lyrics for the sections of songs that will be examined (Appendix 1.4.11) 8. Teacher will play sections of two songs: Joni Mitchell’s “Slouching Towards Bethlehem” and Leonard Cohen’s “Go No More A-Roving”. 9. Teacher will then play sections of two more songs, Joel Plaskett’s “True Patriot Love” and Islands’ “Rough Gem”. 10. Teacher will mention that attempts have been made to have a selection of only Canadian songs but should ask students if they notice anything wrong with this selection. <i>Students may note that they are all from white, Western songwriters.</i> 11. Teacher will lead a class discussion to determine what the differences and similarities in diction and style that are apparent between the 4 songs. Remind students that they should be filling in their Venn Diagram. <i>Students should conclude that Mitchell and Cohen have a more formal diction and style (because, as teacher will explain, they are based on poems, one from Victorian era and one from early 20th century) and Plaskett and Islands have a more informal style and language as well as conversational tone</i> 12. Teacher will continue discussion, asking students if they can deduce anything from the differences in style and diction between 4 songs. <i>Students should conclude that formal diction lends gravity to the subject matter whereas informal language and conversational tone may be more accessible, fun, less serious. Also of great importance is that students realise that these changes in</i> 	<p>AAL, AFL: Group discussion Literacy strategy: Graphic organiser (Venn Diagram) M: Media literacy DI: Auditory learning,</p>

<p><i>tone and mood occur very frequently when the author considers their audience and their needs</i></p> <p>Student-led Song Analysis - 30 minutes</p> <ol style="list-style-type: none"> 1. Teacher will divide students into groups of 4-5 people. 2. Students should be asked to take out the song that they have chosen as homework and analyse them in the same way as the teacher-led song analysis by comparing and contrasting two songs' diction and style 3. Students will be asked to choose the best comparison that they have done as a group and do a quick, informal presentation for the class <p>Peer Assessment/Think Aloud – 5 minutes</p> <ol style="list-style-type: none"> 1. Teacher should lead a class in a group peer assessment of presentations. Ensure that no names or presentations are named directly, but refer to generally positive aspects and negative aspects of presentation and of the rant format. 	<p>AAL, AFL: Group discussion, cooperative group work M: Media literacy DI: Auditory learning</p> <p>AAL, AFL: peer assessment</p>
CONSOLIDATION	Assessment as/for/of
<p>Song-Novel Connection – 5 minutes</p> <ol style="list-style-type: none"> 1. Teacher will conduct a brief lecture to ensure the connection is made between the analysis of style, diction and dialogue in song and that the same analytical skills are transferable to the study of novels and textual material 2. Teacher will explain that the application of these skills to textual material will take place next class with <i>Bone</i>, which students will have already been studying for the entire unit. 	<p>AFL, AAL: Making connections, checking student knowledge</p>
FINISH CLASS 3	

LESSON 4: *Bone* Dialogue and Diction Analysis

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LIV.03B identify and explain the effect of specific elements of style in a variety of literary and informational texts.

WRV.02P identify the literary and informational forms suited to specific purposes and audiences and use the forms appropriately in their own writing, with an emphasis on communicating information accurately;

WRV.03P Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences.

MDV.02P use knowledge of a variety of media forms, purposes, and audiences to create media works.

Specific Expectations:

LI1.02P select and read texts for a variety of purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, collecting and using information, extending personal knowledge, and responding imaginatively;

WR2.03P demonstrate an understanding of literary and informational forms of writing, such as letters, personal narratives, short stories, answers to homework questions, summaries, and reports on research topics, by selecting a form appropriate to the specific purpose and audience for each piece of writing;

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDINGS ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTIONS ADDRESSED

- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will become familiar with a variety of narrative forms, such as the short story, the graphic novel etc.
- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to read and understand a text by recognizing common narrative elements and stylistic devices.
- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION**Knowledge of Students**

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences
- Students' prior knowledge of not only North American music, poetry, graphic novels and comics but also any genres/styles from their home cultures, which can be used in activities to personalise the lesson

How to Find Out

- Observe students while they interact during the critical thinking challenge and paired discussions
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Free reading
- Formative assessment via descriptive feedback
- Self-assessment
- Metacognition
- Group discussion

LEARNING GOALS

- Students will know how to creatively write their own narratives and stories
- Students will know how to refine their formal dialogue format pieces
- Students will understand how reading texts aloud can change their perception of it

MATERIAL/RESOURCES/PRE-PLANNING

- *Bone* graphic novel
- *Bone* analysis graphic organiser
- Photocopy *Bone* blanked out dialogue panels

AGENDA

Putting It All Together...!

- Housekeeping
- Free Reading
- Fill in the _____
- Writing *Bone*
- Reading *Bone*
- Q&A

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 4	
MINDS ON	Assessment as/for/of
<p>Free Reading – 10 minutes</p> <ol style="list-style-type: none">1. Teacher will allot a brief amount of time for students to read their <i>Bone</i> graphic novels2. Teacher will ask students to analyse specific aspects of the dialogue, text and style and complete the required fields in the provided <i>Bone</i> analysis graphic organiser (Appendix 1.4.12) in order to active their prior knowledge	AFL, AAL: Review L: Literacy strategies: Graphic organiser
ACTION	Assessment as/for/of
<p>Fill In The Blanks <i>Bone</i> – 10 minutes</p> <ol style="list-style-type: none">1. Teacher will inform the students that the work that they will be completing during this class will be collected at the end be given descriptive feedback (no grade) for their portfolio2. Teacher will distribute 3 pages of <i>Bone</i> with dialogue blanked out dialogue, thought and narration bubbles (Appendix 1.4.13). This template will give structure to students who need it while also allowing creative writing3. Students will be asked to work individually to fill in the blanks with dialogue of their choosing as long a there is no profanity and the dialogue is written in full sentences. There should be a limit of only one to two “one word” dialogue boxes, the rationale being to encourage students to write as much as possible.4. Students should be encouraged to explore and utilize the skills learned in previous parts of the unit (setting, theme, character, etc.) in this activity <p>Write The Dialogue <i>Bone</i> – 20 minutes</p> <ol style="list-style-type: none">1. After students have completed filling in all the dialogue boxes, the teacher	AFL, AAL: Creative writing, diagnostic L: Literacy strategies: graphic organiser AAL, AFL: Formative assessment, descriptive feedback

<p>will ask them to now transform those dialogue boxes into proper dialogue format.</p> <ol style="list-style-type: none"> Teacher may post the same exemplar as the previous day for students to see what proper dialogue format is, if necessary Teacher will collect students' work towards the end of the period <p>Reading Dialogue Bone – 25 minutes</p> <ol style="list-style-type: none"> Students will be asked to briefly read and act out their dialogue for the class. If a student is uncomfortable reading in front of the class, they may present after class or at another time convenient to teacher and student. Teacher will debrief by asking students if their dialogue “changed” in their mind after being read aloud to encourage metacognition. Questions include: <ul style="list-style-type: none"> Was the tone the same written as read? Did anything sound awkward when read aloud? Does reading your writing aloud help you structure your sentences better? What about reading sentences “aloud” in your head? 	<p>AAL: Metacognition, self-assessment DI: Oral, kinaesthetic learning</p>
CONSOLIDATION	Assessment as/for/of
<p>Teacher Q&A – 10 minutes</p> <ol style="list-style-type: none"> Since students covered a great deal of material and did a lot of writing during this period, the teacher will give a chance for students to do some talking and hold a question and answer session for students to consolidate check their knowledge 	<p>AAL, AFL: Group discussion, anecdotal comments</p>
FINISH CLASS 4	

LESSON 5: Culminating Activity and Portfolio Reflection Work Period

MINISTRY EXPECTATIONS

Strand(s):

Literature Studies and Reading, Writing, Language, and Media Studies

Overall Expectations:

LGV.02B use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, roleplaying, and reporting/presenting, for specific purposes and audiences.

Specific Expectations:

LG2.01P use listening techniques and oral communication skills to participate in group discussions;

MD1.01B demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works;

ENDURING UNDERSTANDINGS ADDRESSED

- Writers rely on literary conventions and stylistic devices to effectively convey meaning.
- There are many forms of narrative text, each with their own structures and conventions.

ESSENTIAL QUESTIONS ADDRESSED

- How might understanding style, conventions & elements of text increase our enjoyment of it?
- How can we write with a particular audience and purpose in mind?

KNOWLEDGE

- Students will understand the importance of using literary conventions and stylistic devices in their own writing.

SKILLS

- Students will be able to structure their own writing effectively by using their knowledge of narrative elements.

DIFFERENTIATED INSTRUCTION

Knowledge of Students

☒ Readiness ☒ Interests ☒ Learner Profile:
☒ Styles ☒ Intelligences ☐ Other

Need to Know

- Students' interest in activities in terms of multiple intelligences and style preferences
- Students' prior knowledge of not only North American music, poetry, graphic novels and comics

but also any genres/styles from their home cultures, which can be used in activities to personalise the lesson

How to Find Out

- Observe students while they interact during the critical thinking challenge and paired discussions
- Provide opportunity for students to ask questions during introduction of lesson
- Brainstorm and mind maps to mine students for their prior knowledge

Differentiated Instruction Response

☒ Learning materials (content) ☒ Ways of learning (process) ☒ Ways of demonstrating learning (product) ☒ Learning environment

ASSESSMENT TOOLS/STRATEGIES USED

- Group discussion
- Individual student conferencing
- Self-assessment
- Metacognition
- Portfolio reflection
- Linkert scale

LEARNING GOALS

- Students will refine their reflection and self-assessment skills via portfolio
- Students will thoughtfully consider how ready they are for the culminating activity and where and how to improve their skills

MATERIAL/RESOURCES/PRE-PLANNING

- Student portfolios
- *Bone* YouTube clip
- Book digital projector, laptop
- Linkert scale signs

AGENDA

Last week of the unit!

- Housekeeping
- *Bone* on YouTube
- Culminating Activity work period
- Portfolio Reflection time!
- How Do You Feel? (Linkert scale)

TEACHING/LEARNING STRATEGIES

BEGIN CLASS 5	
MINDS ON	Assessment as/for/of
<i>NB: Teacher will have to have booked library/computer lab prior to this lesson</i>	
<i>Bone</i> Video Clip – 5 minutes <ol style="list-style-type: none"> 1. Teacher will show <i>Bone</i> video clip from YouTube (Appendix 1.4.14) 2. Teacher will debrief parts of the style and genre, like how the video format 	DI: Visual learning AAL: Group discussion

can differ from the graphic novel print format and whether or not there are similarities between the two as well. Also, teacher will ask students which format they prefer.	
ACTION	Assessment as/for/of
Culminating Activity Work Period – 40 minutes <ol style="list-style-type: none"> 1. Teacher will hold individual conferences with each student to ensure that they have a clear grasp of style, diction and dialogue as it pertains to their Culminating Activity. 2. Teacher should ask questions that encourage self-assessment and metacognition. 	AFL, AAL: Discussion, anecdotal comments, self-assessment, peer-assessment
CONSOLIDATION	Assessment as/for/of
Portfolio Update – 20 minutes <ol style="list-style-type: none"> 1. Teacher will return <i>Bone</i> formative assessment with descriptive feedback from previous class 2. Students will introduce this work into their portfolio 3. Students will work individually on a self-assessment of their progress and knowledge of the topics of discussion for the week Human Linkert Scale – 10 minutes <ol style="list-style-type: none"> 1. Students will be asked to determine their own level of preparedness for the Culminating Activity by using a human Linkert scale (Appendix 1.4.15). 2. Teacher will ask several questions and students may move around the classroom in accordance with how they respond to each question. Questions include: <ul style="list-style-type: none"> • I'm super confident about writing dialogue in proper format • I totally get how diction and word choice can be changed to fit the audience • I'm all about how words can change the mood and tone of a piece of writing 3. Teacher will debrief, review, answer questions based on the results and reactions of students to the Linkert scale 	AFL, AAL: Metacognition, self-assessment AFL, AAL: self-assessment, diagnostic DI: kinaesthetic
FINISH CLASS 5 FINAL TIME: 375 MINUTES	

ACCOMMODATIONS

Resources would be provided for ELL students who cannot make sense of the readings in English, such as instructions given in different languages, offering extra help in L1 for those who are interested, and classroom resources such as L1 dictionaries. These accommodations will all be based on knowledge of the classroom demographic and student need from previous diagnostic assessments.

Content: a variety of resources such as text and images will be provided.

Process: Oral and visual instruction will be provided as much as possible. Whatever instructions are spoken by the teacher or group discussion results will either be provided on the projector or on a handout. All attempts will be made to set aside for students who require more time to process instructions, vary pace and break the lesson into “chunks” for students.

Product: The teacher will accept a variety of formats for assignments including drama, and oral works. Choice of tasks will always be provided.

RESOURCES

PRINT

Hughes, Langston, Arnold Rampersad, and David Roessel. *The Collected Poems Of Langston Hughes*. Vintage, 1997.

O'Malley, O. B. L. *Scott Pilgrim vs. The World*. 1. Oni-Press, 2004.

Satrapa, Marjane. *Persepolis- The Story of a Childhood*. Paris: Pantheon, 2003.

Smith, J. *Out From Boneville*. 486. 1. Chicago: Scholastic, 2005.

Watterson, B. *The Complete Calvin and Hobbes*. Andrews McMeel Publishing, 2005.

WEB

Hark A Vagrant!. <http://www.harkavagrant.com>. Accessed Feb 20, 2012.

Bone. <http://www.youtube.com/watch?v=hBvb8wupAVU>. Accessed: Feb 20, 2012

APPENDICES

LESSON 1

- Appendix 1.1.1 – KWL chart
- Appendix 1.1.2 – Scene from Harry Potter and the Philosopher’s Stone + Questions
- Appendix 1.1.3 – Definitions from the Oxford English Dictionary
- Appendix 1.1.4 – T chart
- Appendix 1.1.5 – Lyrics (Over the Hills and Far Away - Nightwish)
- Appendix 1.1.6 – Lauren Wolff’s Art Project
- Appendix 1.1.7 – Some Comic Templates without Dialogue
- Appendix 1.1.8 – Some Character Pictures
- Appendix 1.1.9 – Definitions from the Oxford English Dictionary
- Appendix 1.1.10 – A List of Common Archetypes
- Appendix 1.1.11 – Images of Two Common Archetypes
- Appendix 1.1.12 – Archetype Sketch Table
- Appendix 1.1.13 – Opinion Exit Card
- Appendix 1.1.14 – Venn Diagram Template
- Appendix 1.1.15 – Colour Archetypes Notes
- Appendix 1.1.16 – Character Profiles from Super Mario RPG
- Appendix 1.1.17 – Character Chart from Epiguide
- Appendix 1.1.18 – Character Profile Model
- Appendix 1.1.19 – Comic Life Tutorial
- Appendix 1.1.20 – 3-2-1 Exit Card

LESSON 3

- Appendix 1.3.1 – Role-on-the-Wall
- Appendix 1.3.2 – Jonathan Nolan’s “Memento Mori” Excerpt
- Appendix 1.3.3 – Christopher Nolan’s *Memento* Graphic Organizer
- Appendix 1.3.4 – Narrative Point of View Ticket Out The Door
- Appendix 1.3.5 – Talking Object (*Bone: Out From Boneville* Map)
- Appendix 1.3.6 – Storyboarding Graphic Organizer
- Appendix 1.3.7 – Storyboarding Assessment Chart
- Appendix 1.3.8 – Bullying & Conflict Mind Map Organizer
- Appendix 1.3.9 – Script Assignment Information
- Appendix 1.3.10 – Conflict Script Assessment Chart
- Appendix 1.3.11 – What I Know... Card

LESSON 4

- Appendix 1.4.1 – Langston Hughes’ *A Dream Deferred*
- Appendix 1.4.2 – Concept Map
- Appendix 1.4.3 – Dear Teacher Exit Cards
- Appendix 1.4.4 – Calvin and Hobbes comic and graphic organiser
- Appendix 1.4.5 – Dialogue Writing Exemplar
- Appendix 1.4.6 – Comic Panels
- Appendix 1.4.7 – Different Comic Panels
- Appendix 1.4.8 – Relay Summary Graphic Organisers
- Appendix 1.4.9 – Formal and Informal Paddles
- Appendix 1.4.10 – Formal and Informal Music Venn Diagram
- Appendix 1.4.11 – Song Lyrics
- Appendix 1.4.12 – *Bone* Analysis Graphic Organiser
- Appendix 1.4.13 – Blanked Out *Bone* Pages
- Appendix 1.4.14 – *Bone* video
- Appendix 1.4.15 – Human Linkert Scale Signs

APPENDIX 1.1.1**K-W-L chart for Narrative/Narration/Narrator**

What I Know	What I Want to Know	What I
About <i>Narrative</i>		
About <i>Narrator</i>		

APPENDIX 1.1.2

Questions for the video:

- a) What is the story? (What happened in the video?)
- b) Who is telling the story? (Who is the narrator?)
- c) How would this story be different if it had to be written?

First scene of Harry Potter and the Philosopher's Stone from YouTube

<http://www.youtube.com/watch?v=IpYHbdh9yTM>

APPENDIX 1.1.3

Definitions from Oxford English Dictionary

Narrative

noun

- a spoken or written account of connected events; a story: *a gripping narrative*
- *[mass noun]* the narrated part of a literary work, as distinct from dialogue: *the dialogue and the narrative suffer from awkward syntax*
- *[mass noun]* the practice or art of telling stories: *traditions of oral narrative*
- a representation of a particular situation or process in such way as to reflect or conform to an overarching set of aims or values: *the coalition's carefully constructed narrative about its sensitivity to recession victims*

adjective

- in the form of or concerned with narration: *a narrative poem narrative technique*

Narrator

noun

- a person who narrates something, especially a character who recounts the events of a novel or narrative poem: *his poetic efforts are mocked by the **narrator** of the story a first-person narrator*
- a person who delivers a commentary accompanying a film, broadcast, piece of music, etc.: *a religious broadcast with Johnny Morris as narrator*

APPENDIX 1.1.4

Things that could be considered as Narratives	Things that are not Narratives

Things that could be considered as Narratives	Things that are not Narratives
Novels, short-stories, poems, paintings, movies, songs, oral stories (conversations), video games, etc.	Instruction manuals, informational writing, directions, signs (arguable), etc.

APPENDIX 1.1.5

Over the Hills and Far Away – Nightwish

They came for him one winter's night.
Arrested, he was bound.
They said there'd been a robbery,
his pistol had been found.
They marched him to the station house,
he waited till the dawn.
And as they led him to the dock,
he knew that he'd been wronged.
"You stand accused of robbery,"
he heard the bailiff say.
He knew without an alibi,
tomorrow's light would mourn his freedom.
Over the hills and far away,
for ten long years he'll count the days.
Over the mountains and the seas,
a prisoner's life for him there'll be.
He knew that it would cost him dear,
but yet he dare not say.
Just where he'd been that fateful night,
a secret it must stay.
He had to fight back tears of rage.
His heart beat like a drum.
For with the wife of his best friend,
he spent his final night of freedom.
Over the hills and far away,
he swears he will return one day.
Far from the mountains and the seas,
back in her arms again he'll be.
Over the hills and far away.
Over the hills and,
over the hills and,
over the hills and far away.
Each night within his prison cell,
he looks out through the bars.
He reads the letters that she wrote.
One day he'll know the taste of freedom.
Over the hills and far away,
she prays he will return one day.
As sure as the rivers reach the seas,

back in his arms again she'll be.
Over the hills and far away,
he swears he will return one day.
As sure as the river reach the seas,
back in his arms is where she'll be.
Over the hills and far away,
she prays he will return one day.
As sure as the rivers reach the sea,
back in her arms is where he'll be.
Over the hills,
over the hills and far away.
Over the hills,
over the hills and far away.

APPENDIX 1.1.6



APPENDIX 1.1.7





Fill in the blanks

by Buddy



plied

APPENDIX 1.1.8



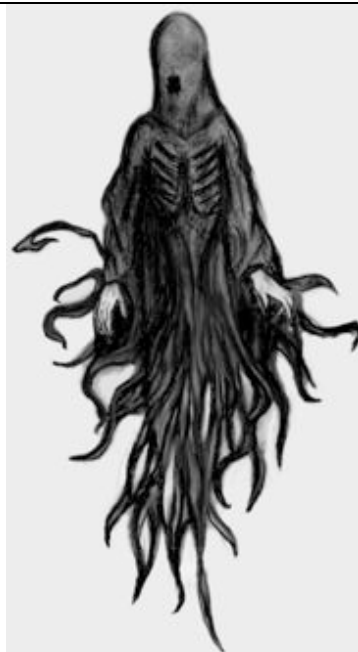
Darth Vader



Mario



Toothless from How to Train Your Dragon



Dementor from Harry Potter



Totoro



Frieza from Dragon Ball Z



Pan from Pan's Labyrinth

APPENDIX 1.1.9

Definitions from Oxford English Dictionary

Character

noun

- **1**the mental and moral qualities distinctive to an individual: *running away was not in keeping with her character*
- [*mass noun*] the quality of being individual in an interesting or unusual way: *the island is full of character*
- [*mass noun*] strength and originality in a person's nature: *she had character as well as beauty*
- a person's good reputation: *to what do I owe this attack on my character?*
- *dated* a written statement of someone's good qualities; a testimonial: *you are dismissed **without a character***
- **2**a person in a novel, play, or film: *the author's compassionate identification with his characters*
- a part played by an actor: *the actor's TV character is often on the wrong side of the law*
- [*with adjective*] a person seen in terms of a particular aspect of character: *he was a larger-than-life characters had characters*
- *informal* an unusual or amusing person: *she's a right character with a will of her own*

Archetype

- **1**a very typical example of a certain person or thing: *he was the archetype of the old-style football club chairman*
- an original which has been imitated; a prototype: *an instrument which was the archetype of the early flute*
- **2** *Psychoanalysis* (in Jungian theory) a primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious.
- **3**a recurrent symbol or motif in literature, art, or mythology: *mythological archetypes of good and evil*

APPENDIX 1.1.10

List of most common archetypes

- The Child
- The Hero
- The Great Mother
- The Wise Old Man or Sage
- The Damsel in Distress
- The Trickster or Fox
- The Devil or Satan
- The Mentor
- The Warrior

APPENDIX 1.1.11




Mother Nature, or the Great Mother



The Warrior/King

APPENDIX 1.1.12

Archetype	Sketch	Characteristics
E.g. The Wise Old Man or Sage		<ul style="list-style-type: none">• Old: white hair, walking stick, wrinkles• Humble clothing, hinting at wisdom rather than wealth• Gentle eyes, rather than the fiery eyes of youth
Damsel in Distress		

APPENDIX 1.1.13

I (love/like/feel indifferent to/dislike/hate) archetypes because...

I think that archetypes are (important/not important) because...

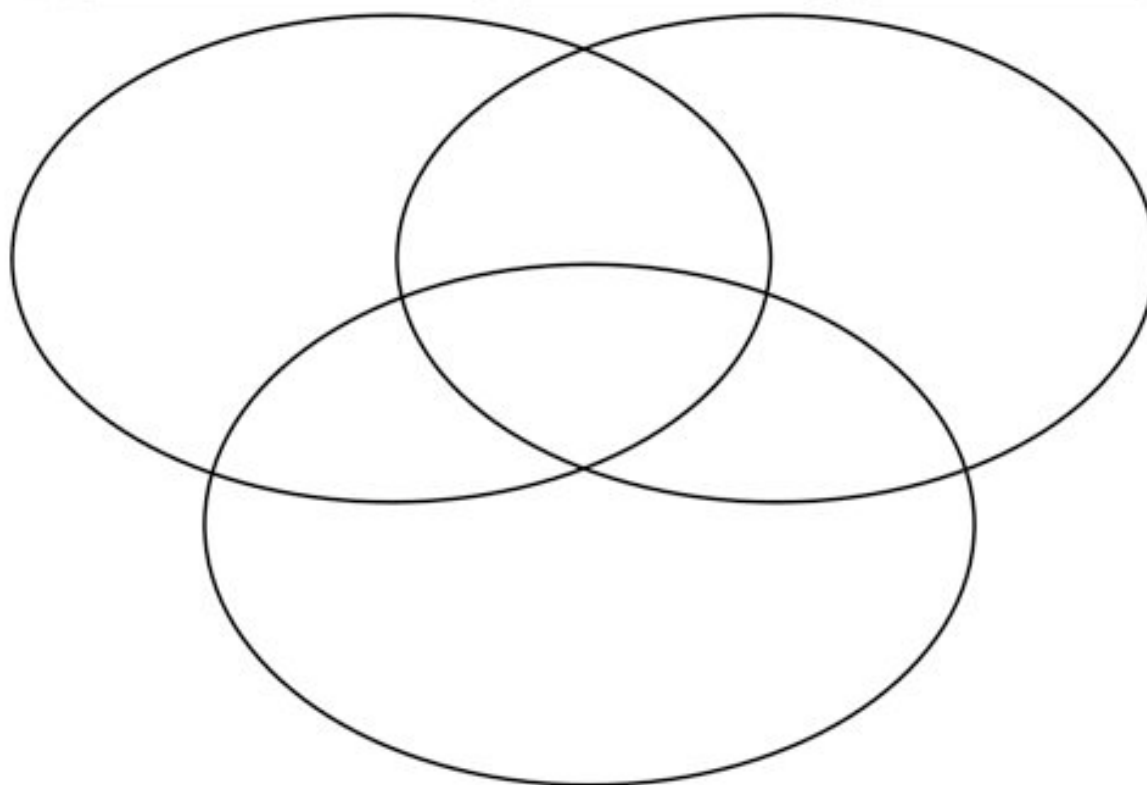
I (love/like/feel indifferent to/dislike/hate) archetypes because...

I think that archetypes are (important/not important) because...

APPENDIX 1.1.14

3 Circle Venn Diagram

Name _____ Date _____ Subject _____



APPENDIX 1.1.15

White - Positive associations are light, innocence, purity, virginity, and timelessness. A heroic character will usually wear this color prior to experiencing a rite of passage. Negative associations are death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery.

Black - Positive associations are knowledge and intelligence. The hero figure may wear a combination of black and white while processing through various trials. Negative associations are evil, melancholy, chaos, mystery, the unknown, and death.

Yellow - Depicts hope and happiness. Positive associations with the sun. As long as the sun shines, there is hope for a new beginning.

Red - Depicts great passion as in love, violence, and artistry. Also denotes blood, sacrifice, and disorder. The hero or one of his/her cohorts during battles may wear this color.

Blue - A positive color associated with compromise, serenity, truth, security, spiritual purity. Characters wearing this color usually represent peacemakers.

Green - Positive associations are life, rebirth, growth, hope, fertility. Sometimes seen in conjunction with yellow. Negative associations are death and decay.

Orange - A combination color used to represent hope and passion (yellow and red).

Brown - Earth tones representing unity with the land. Frequently seen with native animals or characters in harmony with their homeland. Earthmothers wear this color.

Purple - Associated with power and royalty, depending upon the degree of richness used.

Gold/Silver - Associated with wealth, status, and power.

APPENDIX 1.1.16

	<p>Mallow is the prince of Nimbus Land, who has a kind and compassionate heart. His physical attacks are not very strong, but he has great magical powers. His special attacks are all weather-based.</p>
	<p>Geno, whose real name is the hard-to-pronounce ♥!?, is a warrior from Star Road, who borrows the body of a wooden doll to walk in this world. He lives for justice, and works to preserve order and peace in the world.</p>
	<p>Croco is a bandit by trade who always steals from others. He has no allies and his only interest is to get rich.</p>

APPENDIX 1.1.17

An excerpt from Epiguide.com character chart:

<http://www.epiguide.com/ep101/writing/charchart.html>

Character's Full Name: _____

Name origin:

Nickname, if any (if so, explain its origin – e.g. who created it?):

Does s/he like the nickname?

Birth date:

Place of birth:

Ethnic background:

Religion:

Degree of religious practice (e.g. orthodox, casual,

Current address:

Does s/he rent or own?

Brief description of home (apartment, house, etc.):

Does s/he live with anyone?

Describe the area in which s/he lives (city, town, rural, other):

Is this his/her ideal home and location? If not, what would s/he prefer?

Home decor: ☐ Expensive ☐ Inexpensive ☐ Carefully planned ☐ Comfortable ☐
Neat ☐ Cluttered

Does s/he drive? Own a car? (Make, model, color, age, etc.):

Pets? (If so, what kind/how many/names?)

If so, how important are they? How well are they treated?

Current occupation (include length of time, location, job title):

Job satisfaction (happy, discontent, ambivalent, ambitious...):

Income:

Sexuality (e.g. straight, gay, bisexual, asexual, uncertain...):

Marital status:

If married or currently romantically involved, with whom, and for how long?

For current spouse/partner, what does the character call him/her (pet names, nicknames, etc.)?

How did they meet?

Any children (include names, ages, other parent if different from any current partner):

PHYSICAL APPEARANCE:

Height:	Weight:	Body type (thin, athletic, overweight, curvy, muscular, etc.)
---------	---------	---

Eye color:	Need glasses/contacts/hearing aid?	Skin tone (pale, ivory, tan, olive, ruddy, brown, etc.):
------------	------------------------------------	--

Face shape (round, oval, chubby, thin, long, square, heart-shaped, etc.):

Any prominent features, freckles/moles/scars/tattoos or other distinguishing marks:

Whom does s/he most look like (e.g. famous person or relative)?

General health (good, excellent, poor...)?

Any current health problems or chronic conditions?

How does s/he dress?

Price: ☐ Expensive ☐ Average ☐ Inexpensive ☐ Cheap

Style: ☐ Haute Couture ☐ Conservative ☐ Trendy ☐ Eclectic ☐ Business ☐ Sexy
☐ Gaudy ☐ Casual ☐ Sloppy

Why does she dress in the above manner (e.g. to be noticed)?

Any special jewelry? (If so, why is it special?) What about accessories?

Grooming: ☐ Fastidious/Very neat ☐ Average ☐ Clean but scruffy ☐ Dirty/Unkempt
If other than average, why?

Describe hairstyle (long, short, crewcut, locs, bangs, side-part etc.):

Natural hair texture (smooth, wavy, curly, etc.): Current hair texture (if different):

Natural hair color: Current hair color (if different):

APPENDIX 1.1.18



Name: Zolaman

Place of Birth: Unknown

Occupation: A superhero

Loves: Himself, helping others

Hates: Fighting, confusion

A brief description of personality:

Zolaman is a romantic (and narcissistic) super hero, who comes to aid people in difficult, everyday tasks like carrying heavy things and opening pickle jars.

Etc...

APPENDIX 1.1.19

Tutorial on how to use Comic Life

<http://www.macinstruct.com/node/69>



APPENDIX 1.1.20

After learning about Narratives and Characters/Archetypes,

Three things you learned:

- 1.
- 2.
- 3.

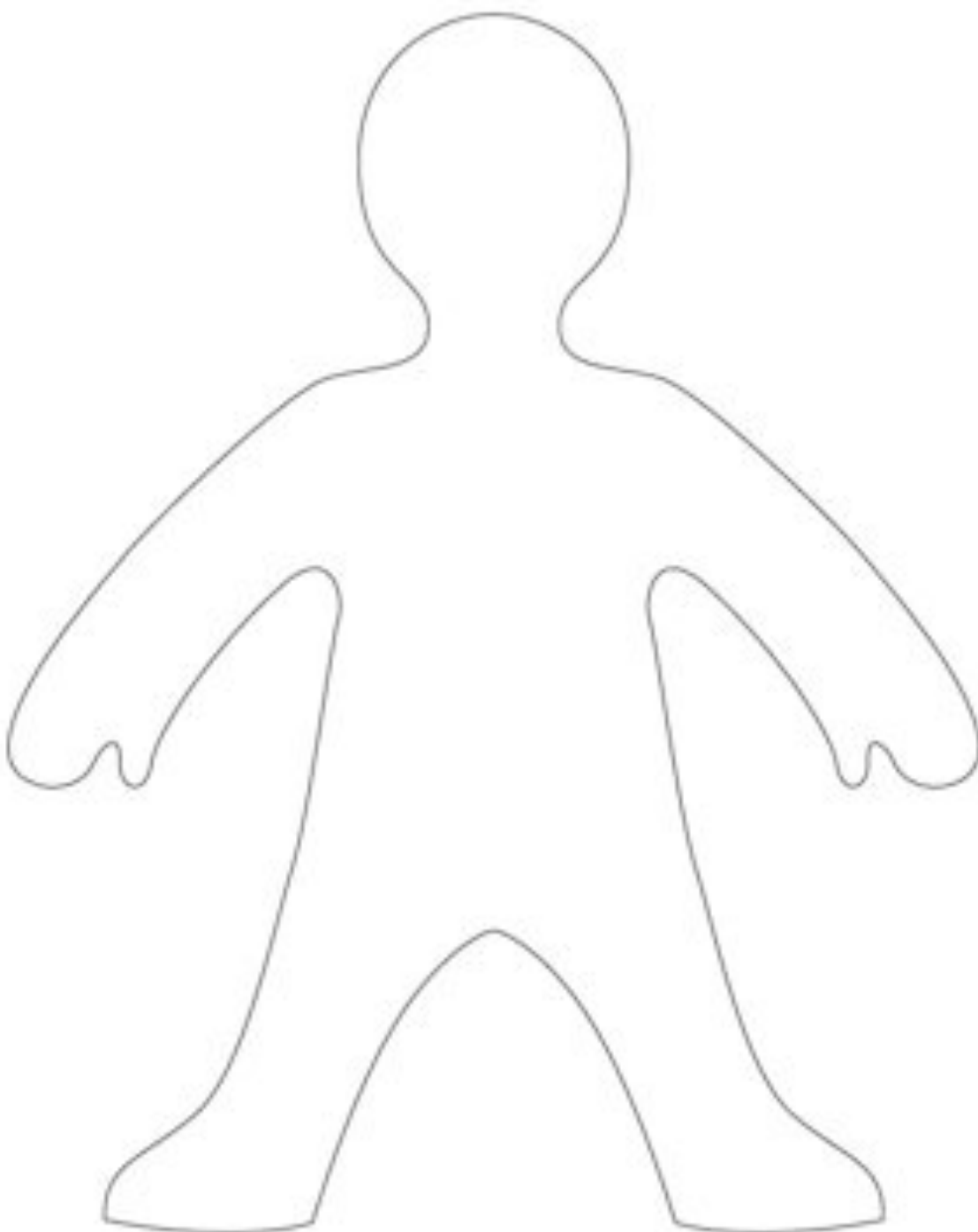
Two things that surprised you:

- 1.
- 2.

One burning question you still have:

- 1.

APPENDIX 1.3.1 – Role-on-the-Wall



APPENDIX 1.3.2 – Excerpt from Jonathan Nolan’s “Memento Mori”

"What like a bullet can undecieve!"

- HERMAN MELVILLE

Your wife always used to say you'd be late for your own funeral. Remember that? Her little joke because you were such a slob--always late, always forgetting stuff, even before the incident.

Right about now you're probably wondering if you were late for hers.

You were there, you can be sure of that. That's what the picture's for--the one tacked to the wall by the door. It's not customary to take pictures at a funeral, but somebody, your doctors, I guess, knew you wouldn't remember. They had it blown up nice and big and stuck it right there, next to the door, so you couldn't help but see it every time you got up to find out where she was.

The guy in the picture, the one with the flowers? That's you. And what are you doing? You're reading the headstone, trying to figure out who's funeral you're at, same as you're reading it now, trying to figure why someone stuck that picture next to your door. But why bother reading something that you won't remember?

She's gone, gone for good, and you must be hurting right now, hearing the news. Believe me, I know how you feel. You're probably a wreck. But give it five minutes, maybe ten. Maybe you can even go a whole half hour before you forget.

But you will forget--I guarantee it. A few more minutes and you'll be heading for the door, looking for her all over again, breaking down when you find the picture. How many times do you have to hear the news before some other part of your body, other than that busted brain of yours, starts to remember?

Never-ending grief, never-ending anger. Useless without direction. Maybe you can't understand what's happened. Can't say I really understand, either. Backwards amnesia. That's what the sign says. CRS disease. Your guess is as good as mine.

Maybe you can't understand what happened to you. But you do remember what happened to HER, don't you? The doctors don't want to talk about it. They won't answer my questions. They don't think it's right for a man in your condition to hear about those things. But you remember enough, don't you? You remember his face.

This is why I'm writing to you. Futile, maybe. I don't know how many times you'll have to read this before you listen to me. I don't even know how long you've been locked up in this room already. Neither do you. But your advantage in forgetting is that you'll forget to write yourself off as a lost cause.

Sooner or later you'll want to do something about it. And when you do, you'll just have to trust me, because I'm the only one who can help you.

EARL OPENS ONE EYE after another to a stretch of white ceiling tiles interrupted by a hand-printed sign taped right above his head, large enough for him to read from the bed. An alarm clock is ringing somewhere. He reads the sign, blinks, reads it again, then takes a look at the room.

It's a white room, overwhelmingly white, from the walls and the curtains to the institutional furniture and the bedspread.

The alarm clock is ringing from the white desk under the window with the white curtains. At this point Earl probably notices that he is lying on top of his white comforter. He is already wearing a dressing gown and slippers.

He lies back and reads the sign taped to the ceiling again. It says, in crude block capitals, THIS IS YOUR ROOM. THIS IS A ROOM IN A HOSPITAL. THIS IS WHERE YOU LIVE NOW.

Earl rises and takes a look around. The room is large for a hospital--empty linoleum stretches out from the bed in three directions. Two doors and a window. The view isn't very helpful, either--a close of trees in the center of a carefully manicured piece of turf that terminates in a sliver of two-lane blacktop. The trees, except for the evergreens, are bare--early spring or late fall, one or the other.

Every inch of the desk is covered with Post-it notes, legal pads, neatly printed lists, psychological textbooks, framed pictures. On top of the mess is a half-completed crossword puzzle. The alarm clock is riding a pile of folded newspapers. Earl slaps the snooze button and takes a cigarette from the pack taped to the sleeve of his dressing gown. He pats the empty pockets of his pajamas for a light. He rifles the papers on the desk, looks quickly through the drawers. Eventually he finds a box of kitchen matches taped to the wall next to the window. Another sign is taped just above the box. It says in loud yellow letters, CIGARETTE? CHECK FOR LIT ONES FIRST, STUPID...

Questions

1. How many kinds of narrative point of view are in this story?
2. What types of narrative point of view can you identify in this short story?
3. Where is the "turn" in the narrative point of view in the story?
4. What effect does this change in narrative point of view have on you as the reader?
5. Why would the author choose to have different narrative points of view in the story? Give your reasons for the types of narration used.

APPENDIX 1.3.3 – Christopher Nolan’s *Memento* Scene Viewing

While you are watching the film, identify examples of different narrative points of view and copy your evidence down here. Examples of narrative points of view may include dialogue, camera angles, and or other types of visuals. What other techniques does the film use as a type of “visual” to emphasize narrative point of view?

Scene I

Dialogue Examples	Visual Examples

Scene II

Dialogue Examples	Visual/Musical Examples

Scene III

Dialogue Examples	Visual/Musical Examples

APPENDIX 1.3.4 – Narrative Point of View Exit Pass

TICKET OUT THE DOOR

What are the three main forms of Narrative Point of View? Give an example of each:

1.

2.

3.

What did you like/dislike about the format/content of this lesson?

Name: _____

TICKET OUT THE DOOR

What are the three main forms of Narrative Point of View? Give an example of each:

1.

2.

3.







What did you like/dislike about the format/content of this lesson?

Name: _____

APPENDIX 1.3.5 – Talking Object: “Map” from Jeff Smith’s *Bone: Out From Boneville*



APPENDIX 1.3.6 – Storyboarding Workshop Graphic/Text Organizer

Name of Project: _____		Group Members: _____	
			
<input type="checkbox"/> _____ _____ _____	<input type="checkbox"/> _____ _____ _____	<input type="checkbox"/> _____ _____ _____	
			
<input type="checkbox"/> _____ _____ _____	<input type="checkbox"/> _____ _____ _____	<input type="checkbox"/> _____ _____ _____	

Type of Narrative Voice: _____

In the boxes provided above, sketch the scene. Include depictions of characters and setting and also the position of thought and/or speech bubbles where necessary. In the lines below, write the narration (remembering to stick to your type of narrative voice), which will help you practice for the comic in your culminating activity.

APPENDIX 1.3.7 – Storyboarding Assessment Criteria Chart

CRITERIA

ARTWORK

Artwork is original and well-developed	1	2	3	4	5
All frames of the template have been used	1	2	3	4	5

DIALOGUE/NARRATIVE/INSTRUCTION

Script is free of spelling, grammar and mechanical errors	1	2	3	4	5
Dialogue shows strong evidence of creativity	1	2	3	4	5
Narration is an obvious and central part of script	1	2	3	4	5
Process of planning is clearly visible	1	2	3	4	5

Feedback:

CRITERIA

ARTWORK

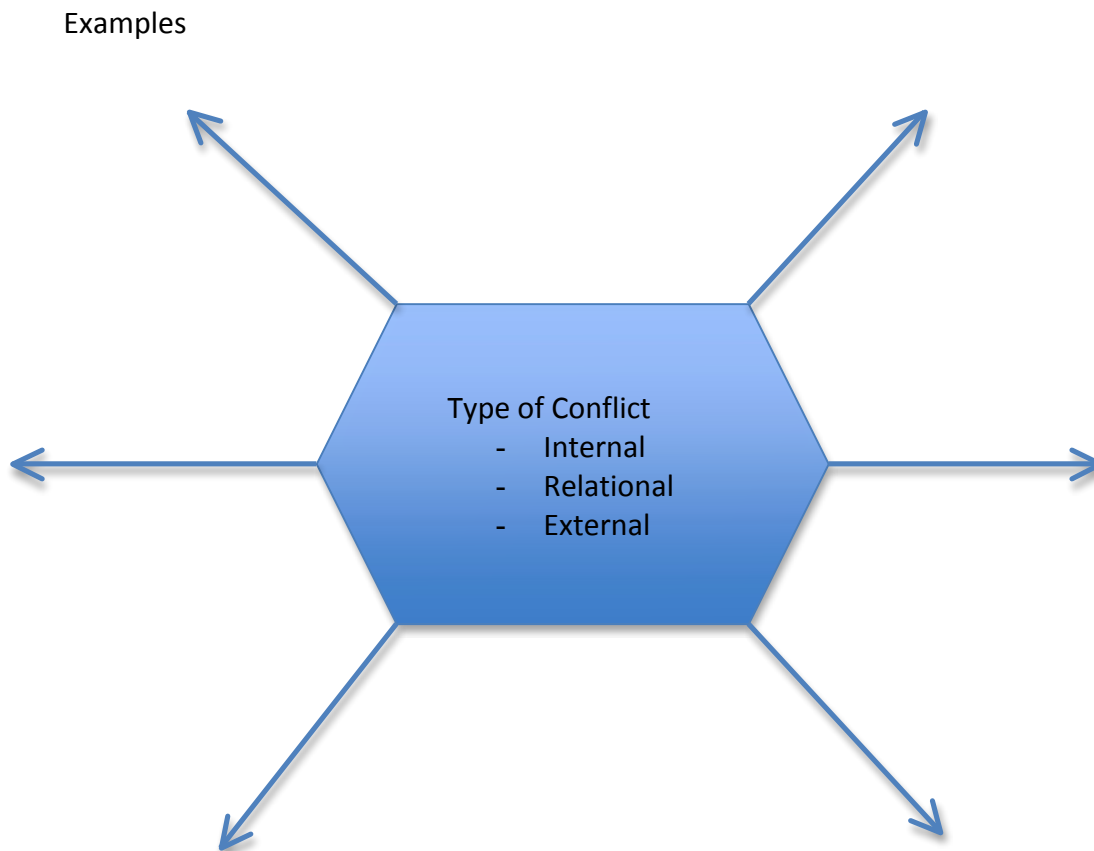
Artwork is original and well-developed	1	2	3	4	5
All frames of the template have been used	1	2	3	4	5

DIALOGUE/NARRATIVE/INSTRUCTION

Script is free of spelling, grammar and mechanical errors	1	2	3	4	5
Dialogue shows strong evidence of creativity	1	2	3	4	5
Narration is an obvious and central part of script	1	2	3	4	5
Process of planning is clearly visible	1	2	3	4	5

Feedback:

APPENDIX 1.3.8 – Conflict & Bullying Mind Map Organizer



Group Assignment: Write a Script!

In your groups you must together come up with a short 5-10 minute script that involves all your group members as characters (or narrators) and is presented in a dramatic fashion.

In the script you should attempt to address these issues:

- 1) Setting
- 2) Plot
- 3) Characters
- 4) Narrative Point of View (if you have a narrator)
- 5) Narrative Voice (if you have a narrator)
- 6) CONFLICT!

However, for the script, the most important factors I am looking for are **creativity** and integration of **conflict**. Conflict is essential to a compelling story and will be an essential part for the success to your culminating activity. Please proofread your script so it is free of spelling and grammatical errors.

APPENDIX 1.3.10 – “Conflict” Script Assessment Criteria Chart**CRITERIA****DRAMATIC PRESENTATION**

The performance is clear and convincing	1	2	3	4	5
Content is clearly presented within time limit (5-10 minutes)	1	2	3	4	5
Every group member has a part	1	2	3	4	5

SCRIPT

Script shows strong evidence of creativity	1	2	3	4	5
Script is free of spelling, grammar and mechanical errors	1	2	3	4	5
Conflict is an obvious and central part of script	1	2	3	4	5

/30**CRITERIA****DRAMATIC PRESENTATION**

The performance is clear and convincing	1	2	3	4	5
Content is clearly presented within time limit (5-10 minutes)	1	2	3	4	5
Every group member has a part	1	2	3	4	5

SCRIPT

Script shows strong evidence of creativity	1	2	3	4	5
Script is free of spelling, grammar and mechanical errors	1	2	3	4	5
Conflict is an obvious and central part of script	1	2	3	4	5

/30

APPENDIX 1.3.11 – What I Know / What I Don't Know / What Needs Clarification

Please fill in the following chart and hand it back before you leave!		
WHAT I KNOW	WHAT I DON'T KNOW	WHAT NEEDS CLARIFICATION

Please fill in the following chart and hand it back before you leave!		
WHAT I KNOW	WHAT I DON'T KNOW	WHAT NEEDS CLARIFICATION

A DREAM DEFERRED

Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

A DREAM DEFERRED

Langston Hughes

What happens to a dream deferred?

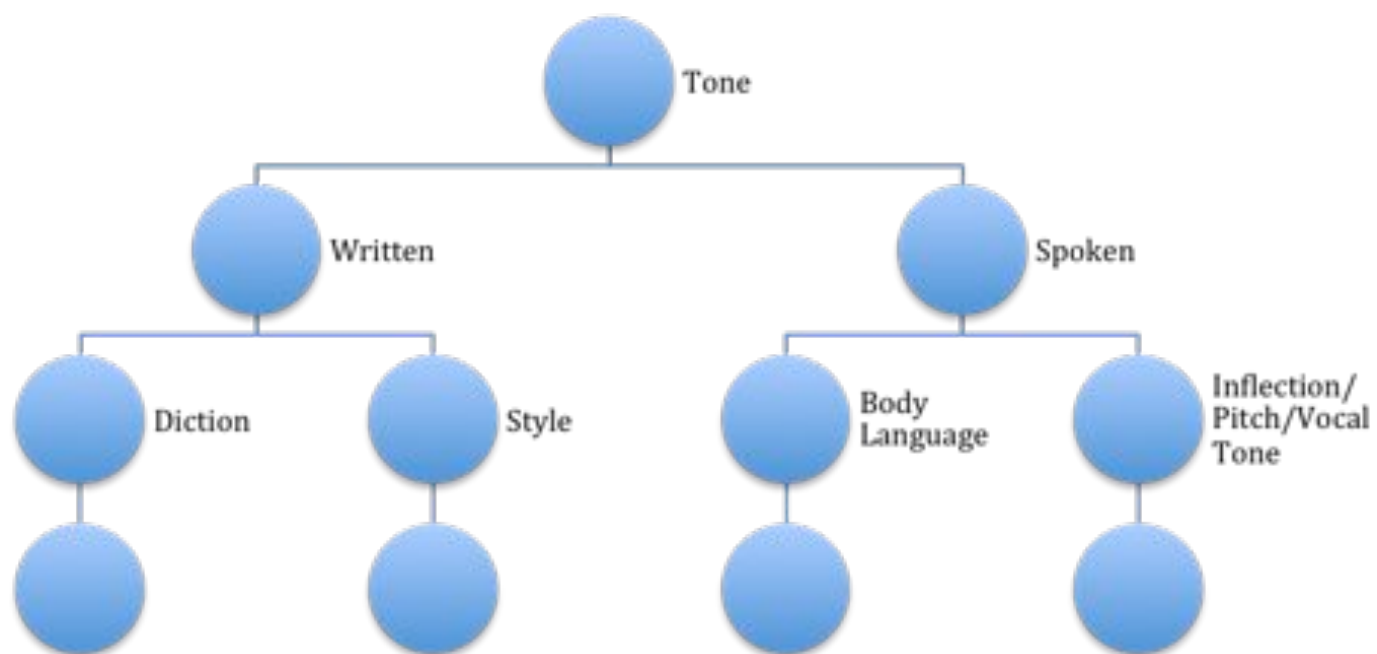
Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

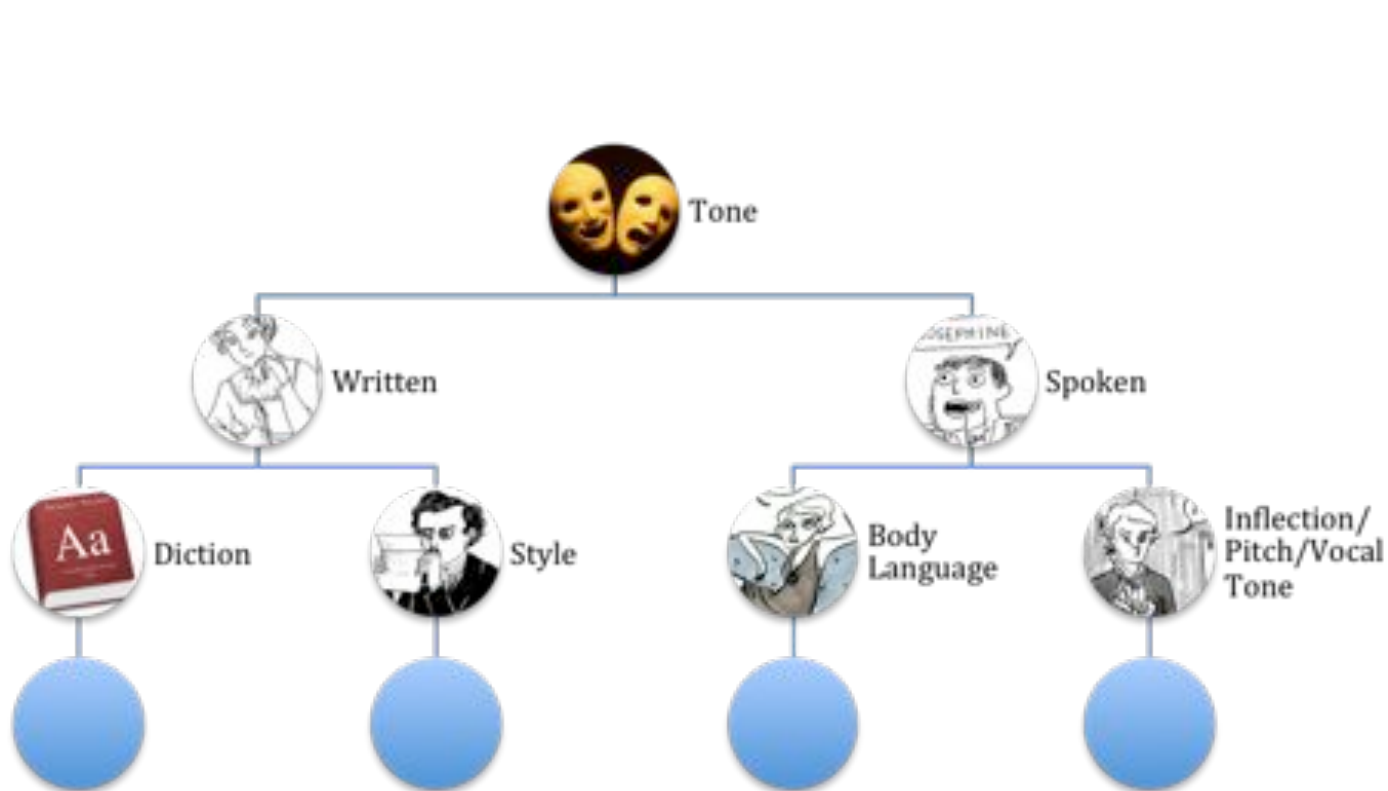
(Source: Hughes, Langston, Arnold Rampersad, and David Roessel. *The Collected Poems Of Langston Hughes*. Vintage, 1997.)

APPENDIX 1.4.2 – Concept Map



APPENDIX 1.4.2 – Concept Map

Sample Completed Concept Map



(Picture Source:<http://www.harkavagrant.com>. Accessed Feb 20, 2012)

APPENDIX 1.4.3 – Dear Teacher Exit Cards

What did you like or not like about today's lesson? Anything you're unclear about? Any comments about the class itself?

Dear Teacher...

Sincerely,

What did you like or not like about today's lesson? Anything you're unclear about? Any comments about the class itself?

Dear Teacher...

Sincerely,

APPENDIX 1.4.4 – Calvin and Hobbes Cartoon and Graphic Organiser



- ① “_____,” said Hobbes.
- ② “_____,” replied Calvin.
- ③ “_____,” asked Calvin.
- ④ “_____,” replied Calvin’s mom. “_____!” t_____ Calvin.
- ⑤ “_____?” asked Hobbes. “_____,” said Calvin smugly. He takes a big drag on the cigarette. Calvin immediately begins to cough and hack and gag.
- ⑥ “_____,” commented Hobbes as Calvin continued to wheeze.
- ⑦ “_____?” asked Calvin’s mom. “..._____...,” gasped Calvin.
- ⑧ “_____,” said Calvin, unable to get up.

(Source: Watterson, B. *The Complete Calvin and Hobbes*. Andrews McMeel Publishing, 2005.)

APPENDIX 1.4.5 – Dialogue Writing Exemplar



"You are seventeen year old! Time to get interested in boy!" said Knives' mom.

"Mom, I'm seriously not interested at all," replied Knives. "Mom!" she said, exasperated.

"You drop books," observed Knives' mom. "AAAA!" exclaimed Knives.

"Grgrijadf asdfsdfewss," grumbled Knives. "Hey..." said some random boy, "don't worry about it." It was Scott Pilgrim, 23 years old. Rating: Awesome.

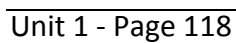
“... And that’s how we met,” said Scott, finishing his story.

"You met her on the bus with her mom?" asked Wallace teasingly.

"Is that seriously the end of that story?" asked Kim. "Yes," replied Scott huffily.

(Source: O'Malley, O. B. L. *Scott pilgrim vs. the world*. 1. Oni-Press, 2004.)

(Source: Satrapi, Marjane. *Persepolis- The Story of a Childhood*. Paris: Pantheon, 2003.)



APPENDIX 1.4.7 – Different Bubbles



(Source: O'Malley, O. B. L. *Scott pilgrim vs. the world*. 1. Oni-Press, 2004.

APPENDIX 1.4.8 – Relay Summary Graphic Organisers

Instructions: each student must write a unique but important summary sentence from today's lesson. Anything that you feel is important for the class to know or remember.

1	Firstly...
2	
3	
4	
5	And last but not least...

Instructions: each student must write a unique but important summary sentence from today's lesson. Anything that you feel is important for the class to know or remember.

1	Firstly...
2	
3	
4	
5	And last but not least...

APPENDIX 1.4.9 – Informal and Formal Paddles

The signs must be printed, cut out and pasted onto something like tongue depressors or popsicle sticks prior to class. Approximately 5-6 sets should be made according to how many groups are estimated to be in class.



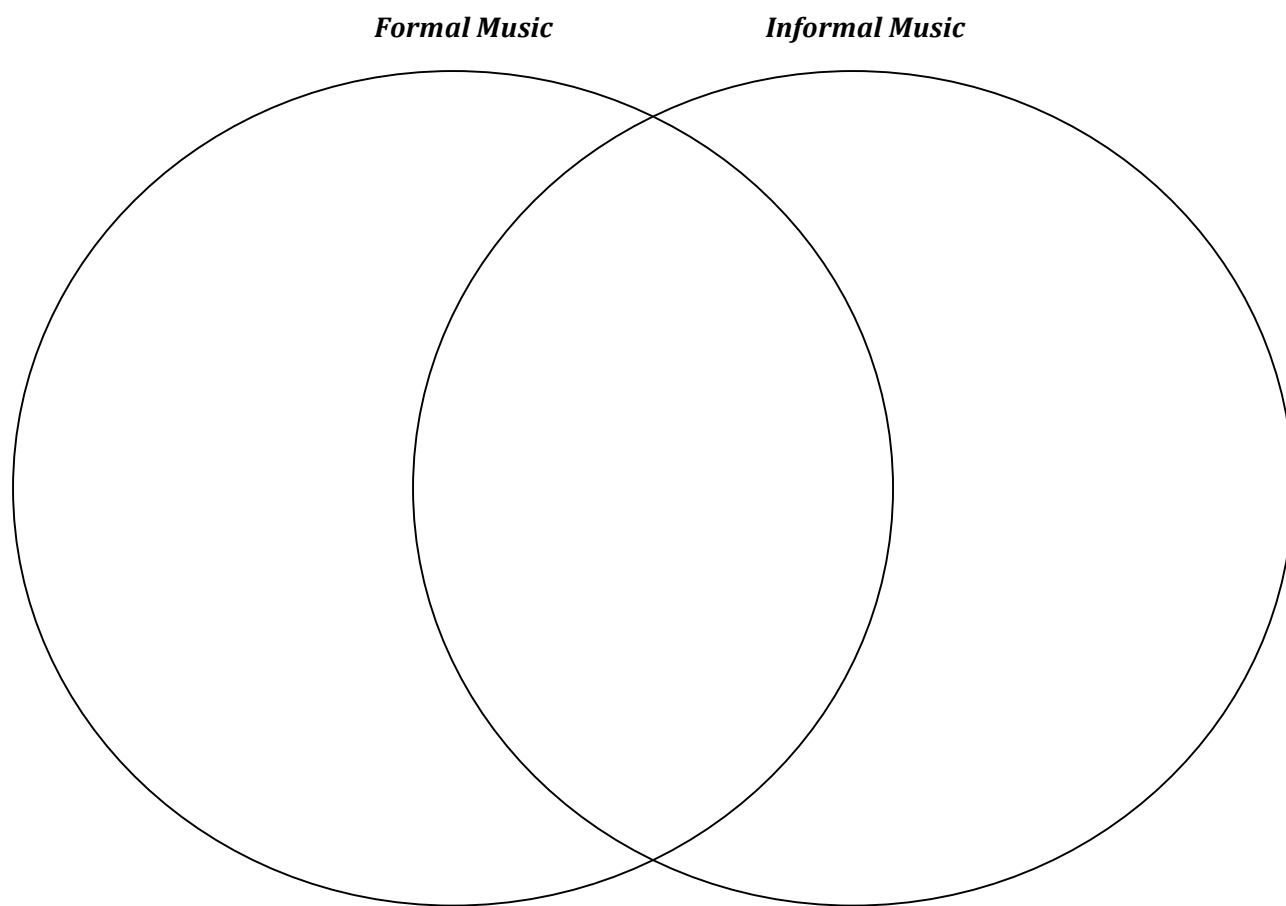
FORMAL



INFORMAL

APPENDIX 1.4.10 – Informal and Formal Music Venn Diagram

While discussing the differences between formal and informal music, fill in the following Venn Diagram with information about the characteristics of each



Characteristics of Formal and Informal Music

APPENDIX 1.4.11 – Song Lyrics

Joni Mitchell – Slouching Towards Bethlehem Turning and turning Within the widening gyre The falcon cannot hear the falconer Things fall apart The center cannot hold And a blood dimmed tide Is loosed upon the world Nothing is sacred The ceremony sinks Innocence is drowned in anarchy The best lack conviction Given some time to think And the worst are full of passion Without mercy Raging and raging It rises from the deep Opening its eyes After twenty centuries Vexed to a nightmare Out of a stony sleep By a rocking cradle By the Sea of Galilee (Source: www.jonimitchell.com)	Islands – Volcanoes In trouble with the dogs Yapping like the trops on that tape Getting stepped on like a baby Maybe slept too long Is that so wrong? So at sunrise we blew dawn By lunch the storm had gone away I didn't swim But I watched the waves while others stayed Under for over an hour While lovers hovered around my towel We washed our mouths at the riverbed When we noticed something glowing And it was growing Things are going to change A hard rain falls, made of magma Melts Alaska And in icy Argentine they say now I've seen it all Who knew? Volcanoes! In trouble with the Gods We did it our way, misbehaved Where the sun shone, now it's gone They've been waiting for so long Now it's on (Source: www.islandsareforever.com)
Leonard Cohen – Go No More A-Roving So we'll go no more a-roving, so late into the night, Though the heart be still as loving, And the moon be still as bright. For the sword outwears its sheath, And the soul outwears the breast, And the heart must pause to breathe, And love itself have rest. Though the night was made for loving, And the day returns too soon, Yet we'll go no more a-roving By the light of the moon (Source: www.leonardcohen.com)	Joel Plaskett – True Patriot Love And we raise the white flag So they can paint it red and blue Getting into bed seemed easy enough Getting out's a little harder to do We all go out Then we all come home But I fall asleep with the TV on At 3 AM they play "O Canada" True patriot love and lalalalala (Source: www.joelplaskett.com)

APPENDIX 1.4.12 – *Bone* Analysis Graphic Organiser

STYLE	
<ul style="list-style-type: none">•••••••	
DICTION	
<ul style="list-style-type: none">••••••••	
DIALOGUE	
<ul style="list-style-type: none">••••••••	

APPENDIX 1.4.13 – Blanked Out *Bone* Pages



APPENDIX 1.4.14 – *Bone* Video



(Source: <http://www.youtube.com/watch?v=hBvb8wupAVU>. Accessed: Feb 20, 2012)

APPENDIX 1.4.15 – Human Linkert Scale (Signs)

STRONGLY AGREE



AGREE



DISAGREE



STRONGLY DISAGREE

